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## METHODS USED IN COMPUTING CONTEST SCORES

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THE last of the orators takes his seat; we listen to the familiar "rubber stamp" from the local principal, "the judges will now prepare their decisions"; and the orchestra bursts into melody. Then what happens?

In most contests the judges are instructed to return their cards to the usher as soon as possible "without leaving their seats." So with the blare of "Manhattan Beach" from the orchestra and the yelling of the delegations from the schools represented and other confusing sounds to confound the concentration of his mind, the poor judge attempts to render an honest verdict. He shields his paper from the prying glances of the inquisitive girls that sit behind him. Just as he has decided upon the first and second place, the usher taps him on the shoulder and enquires if he has completed his ballot. So he hastily blocks out the rest of his verdict and turns it in. In a few minutes some neutral appears on the platform with the final computation made on the basis of the judges' report cards. The decision is announced. The winning schools make the night hideous in their joy, and the rest of the audience say philosophically, "Oh, well, the ways of judges are past finding out."

And it may be so, that they are past finding out, but, at least, "we can approach to a knowledge of the infinite," as my philosophy professor used to say; and that is the purpose of this paper, presumptuous and profane as it may be. I want not only to discover what happens to the decision at the hands of the judge but

what happens even in that holy of holies where the cards are taken to be computed to determine the final grades. A most sacrilegious investigation, to be sure!

I suppose that, when the contest idea was first conceived, it was in connection with the scholastic grades of the pupils in the same school. At the end of the term the percentage grades for each pupil were averaged and the one having the highest average was said to be the best student. Aside from the fact that experts in educational measurements would condemn such methods on the basis of error in the fundamental psychology of the system, yet there is a still more serious objection to be found in the mathematics of the plan. The error back of the averages thus obtained is made more apparent by the step that school people then took in applying the percentage plan to the deciding of speaking and reading contests. They said: we will let each judge give a percentage grade to each contestant, just as the teachers mark the efforts of the pupils. The contestant having the highest average at the hands of the judges shall be the winner. Suppose, for example, to take a simple case, there are three contestants and three judges. The first judge marks A 80%, B 85%, and C 75%. The second judge agrees with the first, except that he exchanges the places given to A and C; he does not disturb the placing of B as the best of the three; he is, however, possessed of rather stricter standards than the first judge, for he gives a best grade of 80% to B, whereas the first judge gave that contestant 85%. The third judge looks at the contest from a slightly different angle; he stresses some qualities in the speakers that the other judges did not consider so important. In the mind of the third judge there is a considerable interval of distribution between A and B and between B and C. He gives A 95%, B 70%, and C 50%.

The summary card of such a contest would look like this:

Judges	Contestants		
	A	B	C
1st	80%	85%	75%
2nd	70%	80%	75%
3rd	95%	70%	50%
Totals	245	235	200
Averages	81 $\frac{2}{3}$ %	78 $\frac{1}{3}$ %	66 $\frac{2}{3}$ %

Thus we see that B, who was credited by the judges with two firsts and a second was defeated by A, who was given by the three judges a first, a second, and a third. Thus a manifest error has been made. Those who are familiar with the inner workings of contests will agree with me that such a distribution of grades by the judges is by no means unusual in its disagreement. It happens again and again, and, whenever the percentage grade system as here described is used, the liability to error is large. The error is by no means subtle. It consists in the inequality of the intervals on the scales used by the several judges for measuring the abilities of the contestants. To make the matter quite plain, suppose that I send out a questionnaire to 50 observers in the state of Iowa and you do the same for each of the states represented by the readers of this journal. Tell them that we want them to report the temperature each morning at 7 o'clock. Then, when the reports are in, we will decide on which state is the warmest by averaging the temperatures reported by the observers in each state. It is obvious that our results would be worthless unless these readings were taken on the same scale, either centigrade or fahrenheit. On one scale there are 180 degrees between boiling and freezing and on the other there are only 100 degrees. The results are not at all comparable. And no more are the scores of two judges, for one may grade on the basis that there is a difference of ten points between the first and the last in order of merit, and the other may use a scale of difference of 50 points; yet both may rank the contestants the same. We do not expect that the standards of the judges shall be the same, but we have a right to expect them to report their grades in comparable figures. If a contest is worth while, it is worth while to report the final results fairly.

The next step in the evolution of the contest was a brilliant one. Those in charge of the contest decided that they would devise a plan that would make the results from the several judges comparable. To do that they inserted a clause in the rules that the first speaker must be given the same percentage grade by each of the judges. Thus, to take the example of the contest cited above, all the judges must grade A the same, say 80%. The card below illustrates exactly what the three judges would do if

they were required to comply with this rule. The distribution of grades preserves practically the same relations between the scores as reported by each judge.

		CONTESTANTS		
Judges	1st	A	B	C
	2nd	80%	85%	75%
	3rd	80%	90%	85%
		80%	55%	35%
Totals		240	230	195
Averages		80%	76 2/3%	65%

Thus again justice is defeated, and this time merely because, although the three scales have a common point of departure, yet their intervals above and below this point are unequal.

Another variation of this same nature is that of requiring that the lowest grade on the judge's report card shall be a certain minimum. For the purpose of illustration let us set down the table of scores of the same judges on the same contest referred to above following the minimum percentage rule, using for the minimum 55%, for example.

		CONTESTANTS		
Judges		A	B	C
	1st	60%	65%	55%
	2nd	55%	65%	60%
	3rd	100%	75%	55%
Totals		215	205	170
Averages		71 2/3%	68 1/3%	56 2/3%

Again the contestant who was considered by two of the judges to be worthy of receiving the first honors and by the other to be worthy of second loses to the contestant who was given one first, one second, and one third.

The following is still another variation with the same fundamental error. Suppose the judges were required to express their opinions about the several contestants in percentages giving the best one a certain maximum, say 90%.



		CONTESTANTS		
		A	B	C
Judges	1st	85%	90%	80%
	2nd	80%	90%	85%
	3rd	90%	65%	45%
Totals		255	245	210
Averages		85%	81 2/3%	70%

Thus this device, as do all the others, fails to remedy this error of unequal intervals in the different scales of percentage used by the several judges on a speaking or reading contest. It makes very little difference whether or not the different scales have a common point. It must be remembered, referring to the thermometer illustration, that even the centigrade and fahrenheit scales have coincident points; but that does not make it possible to report temperatures on either interchangeably without interpolation. To illustrate how the contestants would rank if the grades were interpolated to a common system, let us translate them into terms of the centigrade scale, considering that the difference between the best and the poorest, which ever they are, is the same as the difference between freezing and boiling. The summary would look like this:

		CONTESTANTS		
		A	B	C
Judges	1st	50	100	0
	2nd	0	100	50
	3rd	100	44	0
Totals		150	244	50
Averages		50	81 1/3	16 2/3

Thus it appears that when the scores are reduced to a common unit of expression they tell the true story of the relative abilities of the contestants.

The next step in point of time, though not the next logically, was a decided departure from the percentage scales and obviates their errors. It was the familiar rank method. Each judge is to rank the contestants in the order of merit with the best one as 1. The ranks for each contestant are then added, and the one having the lowest total rank is considered the winner, the one having the next lowest rank is considered second and so on down

the scale. This method smacks of laziness. Although it has the advantage of not possessing the error of the percentage method, it is at best little better than a crude short cut. Yet it seems as though that quality is one of the most important desiderata. We are perfectly willing to let the judges at a swine show take all the time they want and are anxious that the scores be compiled accurately. The reports may be delayed for hours, if necessary, in order to award the honors fairly. But in a contest of humans, we seem to want to get the agony over as soon as possible without much consideration as to accuracy. Hence this rank method.

Let us examine and analyze a typical summary card from judges marking on this basis. Suppose that we have a contest of eight persons, A, B, C, D, E, F, G, and H, judged by five judges. When the contest is over and the judges' ranks are in, what is the process that we really go through with to determine the final rank? If one will examine it carefully, it will be at once evident that it is simply a method of averaging the ranks given to each contestant by the several judges. The one who has the best average rank is declared to be the winner. That is what the process really is, although it does not seem to be such on first inspection, because the last step of the process, that of dividing the totals by the number of judges, has been omitted as being quite unnecessary for the purpose in hand. This, then is our summary card:

		CONTESTANTS							
		A	B	C	D	E	F	G	H
Judges	1st	7	2	4	1	5	6	3	8
	2nd	8	1	2	3	4	5	6	7
	3rd	7	6	5	1	3	2	8	4
	4th	8	6	5	1	3	2	7	4
	5th	7	5	1	2	3	4	6	8
Totals		37	20	17	8	18	19	30	31
Ranks		8th	5th	2nd	1st	3rd	4th	6th	7th

D, then, is declared to be the winner, because he has the best average rank. It makes no difference whether we in judging rank the best one the highest number or the lowest, the winner is to be found by taking the best average rank. We might, for instance, tell the judges to grade the best one 80% and the poorest one 10%.

If we then added the percentages, and gave first place to the one having the highest average percent, we would be doing exactly what we are doing above and the final results would be the same. The error in this method, however, consists in the assumption that in the minds of all of the judges, no matter in what order the contestants are ranked by them, the contestants are separated by equal intervals, that the first is the same amount better than the second in rank as the second is better than the third; that in the estimation of each of the five judges above, for instance, the degree of difference between any two consecutive ranks as reported by the judge is exactly one-seventh of the difference between the best and the poorest. That this is a very grievous fault is evident to any one who has ever had the experience of rendering a "minority report" in a contest on which he was asked to sit with a jury of untrained judges. In such a case, as often happens, the two laymen are in fair agreement that the contest is a very close one; while the expert sees great differences. The two laymen might give X and Y each a first and a second and not quarrel with each other, while the expert might give first to Z and consider that all the rest were grouped together at the bottom of the list as far inferior; and yet his vote on Z as compared with his second choice would have no more weight in the final computations than the quite indifferent preference of either of the laymen in favor of his first choice. In other words, if Cicero, Himself, were to appear on a program with high school orators, the judges could only show their preference for him by placing him one rank higher than the nearest high school lad, and it would appear that Cicero was as much better than the second in rank as the second was better than the third, that much better and no more; and, if, due to the idiosyncracies of some one or more of the judges, the first and second places should be important factors in the final ranking, that superiority of the great Roman over his imitators would have no more weight than as though he were but imperceptibly better. For that reason I say that this rank method seems at best to be but little better than a short cut.

One of the cleverest steps in the evolution of this problem is the next one, a development of the rank method. The two rank methods are based upon quite different assumptions. The first method, the one I have just explained, assumes that the only way

to arrive at a correct decision is to get the work of each contestant viewed by several judges and thus get the value of several different points of view. One man emphasizes one quality and a second looks for another, so that the final report incorporates the points of view of several judges. The second rank method, the one I am about to treat, assumes that concerning any one contestant the majority should rule, that, if he is given third place by three of the judges, seventh by one, and first by another, the "seventh" and the "first" are mistakes; he may not get third, but he should not be given too much advantage from the "first" nor too much discredit on account of the "seventh." Whereas the first rank method assumes that the final report should be conditioned by the opinion of every judge, the second system is built on the assumption that justice can only be done if, in case of a disagreement, the votes of the "off judges" be given as little weight as possible in the final summary. This system assumes, like the first, the equal distribution of abilities among the contestants from first to last, from the best to the poorest.

The method can best be explained by an example. Suppose the contest between the eight persons described above were judged by the second rank method. The first step is simply that of adding the ranks. The contestant having the lowest total of ranks is declared to be the winner. This is as fair as can be, considering that the results are obtained by the rank method. The next step is the clever one. Refer to the contest mentioned. Note that D is unquestionably the winner. His ranks are stricken out and the rest of the contestants are reranked with his place on each judge's list filled by the one standing next in preference. In other words, the attempt is to rank the contestants in accordance with each judge's wishes with the winner left out. The ranks, then, will run from one to seven. Referring to the ranks of the first judge: the 7 becomes a 6, the 2 is promoted to 1, the 4 advances to 3, the 5 changes to 4, and the 6 takes its place, the 3 becomes a 2, and the 8 is still in the last place, but is now 7. Now notice the changes in the ranks given by the second judge. Contestants A, E, F, G, and H all advance one place, but B and C do not. Why? Because no rank has been stricken out below theirs. The system assumes that the rank given to D in the final summary is correct. If, then, it is correct that D is the winner

the second judge must have made a mistake in giving B and C better places than D. Glance down the column of C's ranks. Notice that the fifth judge gave C a better rank than he gave D, another mistake. This last mistake, if the grades are to be computed by the first rank method, is a serious one; for it not only gives C the benefit of a 1 to add into his total, but it compels E to take a 3 instead of a 2. In short, computing by the first rank method, C gets the benefit of two mistakes and thus gets a better final grade than E. The supporters of the second rank system contend that this is unfair, on the grounds that the majority should rule.

The following is the complete reranking of the contestants to determine the second place:

		CONTESTANTS							
		A	B	C	D	E	F	G	H
Judges	1st	6	1	3		4	5	2	7
	2nd	7	1	2		3	4	5	6
	3rd	6	5	4		2	1	7	3
	4th	7	5	4		2	1	6	3
	5th	6	4	1		2	3	7	5
Totals		32	16	14		13	14	27	24
Ranks					1st	2nd			

Reranking for third place:

		CONTESTANTS							
		A	B	C	D	E	F	G	H
Judges	1st	5	1	3			4	2	6
	2nd	6	1	2			3	4	5
	3rd	5	4	3			1	6	2
	4th	6	4	3			1	5	2
	5th	5	3	1			2	6	4
Totals		26	13	12			11	23	19
Ranks					1st	2nd	3rd		

Reranking for fourth place:

		CONTESTANTS							
		A	B	C	D	E	F	G	H
Judges	1st	4	1	3				2	5
	2nd	5	1	2				3	4
	3rd	4	3	2				5	1
	4th	5	3	2				4	1
	5th	4	2	1				5	3
Totals		22	10	10				19	14
Ranks				4th	1st	2nd	3rd		

Here the rule for the settling of the tie must be employed. The rule is quite in harmony with the theory upon which the system is built: in case of a tie let the majority of judges decide the preference. One will notice that C is considered better than B by the third, fourth and fifth judges, while only two of the judges, the first and the second, vote for B in preference to C. One will readily see the advantage of this method of settling a tie as compared with the percentage method as usually employed in settling a tie in ranks.

Reranking for fifth place:

		CONTESTANTS							
		A	B	C	D	E	F	G	H
Judges	1st	3	1					2	4
	2nd	4	1					2	3
	3rd	3	2					4	1
	4th	4	2					3	1
	5th	3	1					4	2
Totals		17	7					15	11
Ranks			5th	4th	1st	2nd	3rd		

Reranking for the last three places:

		CONTESTANTS							
		A	B	C	D	E	F	G	H
Judges	1st	2						1	3
	2nd	3						1	2
	3rd	2						3	1
	4th	3						2	1
	5th	2						3	1
Totals		12						10	8
Ranks		8th	5th	4th	1st	2nd	3rd	7th	6th

The last few places can easily be solved by inspection, though not by simple addition.

The following table illustrates how the two methods may differ in the final places:

	A	B	C	D	E	F	G	H
First rank method	8	5	2	1	3	4	6	7
Second rank method	8	5	4	1	2	3	7	6

The correlation between the two methods, as computed by the formula  $r=1-\frac{6 \text{ Sum } d^2}{n(n^2-1)}$ , is a positive .905, whereas, if both of

the methods were correct, or at least if they told the same story in the end, the correlation would be 1,000.

The next step in the development of methods of computation is a combination of the rank method and the percentage method. It seems quite strange that this step did not at once follow the efforts to devise a satisfactory percentage method by making the ratings of the several judges comparable. To explain: suppose we require the judge to use both a maximum and a minimum percentage. Let us say to him, "Mark the contestant whom you think the best 100% and the one whom you regard the poorest 10%; and grade the rest accordingly placing each in such a place on the scale as will show his degree of excellence, as compared with the best at 100% and with the poorest at 10%." Naturally at any given contest the poorest differs from the best by an amount that will be the same for each of the judges. They may not all appreciate the difference, but the difference remains nevertheless. This plan, then, assumes that the difference is always 90%. If there are ten contestants, there are to be arranged by each judge nine intervals of difference between succeeding contestants as ranked in order of merit. The differences will not all be the same, hence the intervals on the scale at which the judge will place the several contestants will be unequal. It may be that the second in rank will be marked 99% or 50%. In other words, each judge's card will show not only his order of preference but also the degree by which he prefers one contestant to another from first to last, and these different intervals of the scale will be expressed in units that can be compared with the units of measurement employed by the other judges on the same contest. The final places can thus be determined by a simple average.

But this system has its difficulties. In the first place, the system of marking in the schools has so trained us that we hesitate to grade one so high as 100% or so low as 10%. In fact, we dislike very much to grade a contestant below "passing," which is about 70% or 75%. Then, too, we are very careful about grades in the 80s or 90s, but very careless about grades below 70%, yet these lower grades may well be important factors in determining even the first place on the contest. Trained as we are in handling of percentages we cannot conceive of the scale as extending above 100% or below 0%, so it seems absurd to us, when we are judging



a close contest, to call one perfect and one only one-tenth as good. If the judges could rid themselves of all associations connected with the percentage scale and think of the points at which absolute perfection and absolute worthlessness are located as being entirely dependent upon the contest in question, then the system would be quite the best thing yet devised. You must tell the judge that the best one on the contest may be 20 degrees below perfection or he may be 99 degrees below it or 7,000 degrees below, and that the poorest may be but five degrees better than the point of absolute worthlessness, or he may be 205 degrees better; but that we are centering our attention on just that portion of the scale that would include the best and the poorest, and for the purposes of convenience we are numbering those points from 10 to 100.

To obviate all this explanation, however, a much simpler method has been devised. We have already seen that in using the rank method if we call the best one of ten contestants 10 and the poorest 1 and then give the best final rank to the one having the highest total, we have done precisely the same thing as though we had given the best one 1, as we actually do, and the poorest one 10, and then had given the best final rank to the one having the lowest total. The grades throughout the contest would be the same with these two methods. Let us, then, apply that principle to the problem in hand. Let us suppose that we have in mind an infinite number of contestants arranged in order of preference from the perfect to the worthless. Somewhere on the scale the best one in this contest belongs and somewhere there is a place where the poorest fits into the sequence. Let us then think of 48 places equally distributed between the best one on this contest and the poorest. Let us call the best one first and the poorest one 50th. Then let the rest be placed each in one of the 48 remaining places, in such a way, separated by such distances, as will properly express the relative degrees of difference obtaining among the several contestants. The final ranks can be determined in the usual manner employed in the first rank system, by simply adding the ranks and without reranking giving out the final ranks, the best to the lowest total, and the second to the next lowest total, etc., on to the poorest. In case of a tie, which, by the way, will seldom happen, decide the issue by consulting the records of the two persons tied to determine the

preference of the majority, as suggested above in the description of the second rank method. This is the theory of the plan. Let it be said, however, that all this explanation need not be given to the judge. The instructions to him are simple, indeed. The following ballot is presented as the most satisfactory method of deciding the final result of a contest yet worked out:

## JUDGE'S BALLOT

## PART I

The judge should carefully fill out Part I, before he considers Part II.

The judge should indicate on the first blank line of this form the contestant whom he considers the best; on the second blank line the contestant whom he considers the second best; and so on down the page to the contestant whom he considers the poorest. In other words, the names of the contestants should be arranged in order of merit with the best at the top and the poorest at the bottom and the rest in their proper ranks between. No two should be ranked the same.

Number in order of appearance	Name	Selection
The Best		
Second		
Third		
Fourth		
Fifth		
Sixth		
Seventh		
Eighth		
Ninth		
The Poorest		

## PART II

After the judge has carefully ranked the contestants in the order of their relative merit, he should next indicate on the scale below exactly *how much* better or worse each contestant is than the others. Do it in this manner:

Write the word "second" in the space that is just the right distance from the upper end of the scale, where your first choice is located, and also from the lower end, where your last choice is located, to show the excellence of your second choice as compared with your first and last.

Then do likewise with your third choice: give it a place on the scale by writing "third" in the space that will show your third choice in its proper relation not only in order of merit but also in comparative excellence to the three contestants whose places are already fixed.

Then place the fourth, fifth, etc., until all are so located on the scale that their positions will indicate the comparative excellence of each.

Do nothing with the best and poorest in your rank order of preference: your voting them as your first and last choices automatically fixes them at either end of the scale. Place the rest carefully.

Make as many changes in your work as necessary. Ask for a second blank, if you need one. Accuracy is more to be desired than speed.

Rank	Scale	Rank	Scale
The Best	1		16
	2		17
	3		18
	4		19
	5		20
	6		21
	7		22
	8		23
	9		24
	10		25
	11		26
	12		27
	13		28
	14		29
	15		30

Rank		Scale		Rank		Scale	
		31				41	
		32				42	
		33				43	
		34				44	
		35				45	
		36				46	
		37				47	
		38				48	
		39				49	
		40		Poorest		50	

When the blanks are turned in to the officials in charge of the contest, they need only to prepare a table with the names of the several contestants at the top. Take up the papers of the first judge. Note to whom he gave the first place and credit that person with 1; then note to whom he gave second and credit that contestant with the score upon the scale opposite which the word "second" appears, etc., until all the contestants have been credited with their proper scores. Then proceed with the papers of the other judges taking one report at a time. Add the scores and rank the contestants as suggested above.

Thus we have arrived at a method of computing the scores that (1st) enables the judge to check up his ratings of the several contestants by judging with his eye the intervals that separate them; that (2nd) allows the judge not only to rank the contestants, but to rate them; and that (3rd) shows finally to the contestant not only how he stands in relation to the others in the contest, but how much better or worse he is than they.

## THE NEW YORK VOICE<sup>1</sup>

JAMES GIBBONS HUNEKER

TIME was when the New York voice and diction were easily distinguished in a crowd where men and women from Boston, Philadelphia, Chicago, New Orleans, or San Francisco assembled. In a phrase, voice and enunciation and pronunciation of which we were, if not precisely proud, at least not ashamed. Today the New Yorker talks as if he or she came from Brooklyn, that No-Man's Land, or the Middle West, or down East. That is, we abuse nasal resonance, which is a technical way of saying that we talk through our noses. Our diction is abominable, but understood if you are unlucky enough to have attended a class at any public school, anywhere, any time. The teachers, male and female, are the prime offenders, with their hard, brittle pronunciation of certain letters; with their slurring of others, and more important letters; with their sing-song nasal, vulgar tone-quality and depressing, droning diction. Physicians assert that nasal catarrh is the chief cause, but while it may be contributory, this disagreeable complaint, so common here, does not explain everything. The principal factor is an ignorance almost sublime of the most elementary qualities of speech production.

Robert Louis Stevenson, in his "Technical Elements of Style in Literature," (to be found in "Esays of Travel," Biographical Edition, Charles Scribner's Sons, New York,) deals with rhythm in prose and is pessimistic, believing that in some languages this element "is almost, if not quite, extinct, and that in our own it is probably decaying. The even speech of many educated Americans sounds the note of danger."

If he were alive and in Greater New York now the Scottish prose-master would despair, as the "danger" he anticipates is upon us. Viler English is to be encountered nowhere than here, especially in the subways. To blame this pronunciation entirely upon our foreign-born residents would be unfair. The pulpit, the stage, the forum, there and elsewhere, the evil is propagated.

<sup>1</sup>Reprinted by permission from *The New York Times*, May 18, 1919.

Why do French and English actors speak their respective tongues with more purity and better tone-production than the Americans? The answer is simple: in the French and English theatres the actors must perforce speak with clarity, correctly, and with appropriate intonations. The same applies to the church and public assemblies. We are so superbly indifferent to the usage of our magnificent heritage, the English language, that we assassinate it every time we open our mouths. Instead of the tomfool curriculum in our schools, the imbecile, or at best useless, "ologies," if beautiful English diction were taught, then not only sensitive ears would be spared aural insults, but, perhaps, better manners might result. As a child speaks, so he behaves. Vulgarity breeds vulgarity. And the Ultimate vulgarity in this great land of ours is Noise. The noisier a nation is the more vulgar. All these defects dovetail; careless, snarling, nasal, vulgar speech, graceless, loutish manners in public places—the old are as much to blame as the young—and the apparent enjoyment in making unnecessary noises. Naturally the enormous increase in population and our rude methods of transportation in the open and underground must be held as accomplices in the marked deterioration of contemporary manners.

Mr. Henry L. Mencken has demonstrated that there is an American language, and Professor Brander Matthews is in accordance with Brother Mencken. As a matter of history, the Columbia professor has been writing about our native language for the last three decades. It was he who pointed out the fact that in certain shires of England an American, even some English people, would not understand the dialect. Too true. Also true of some districts in the United States. But I am chiefly concerned with the idea that if this American language of Mencken and Matthews (Incorporated) is as faulty as our average speech, then may it perish, and speedily. Why do English actors and actresses invariably give more pleasure to the ear than the speech of our own histrions? (with a few notable exceptions.) Because of their purity of diction, the inevitable inflections, the variety in tone, not to speak of the pronunciation. Think of Julia Marlowe or Wynne Matthison.

Not that we need imitate the broad "a" or the running up and down the scale when speaking, after the manner of cockneys,

as the best English. Cultivated people speak alike the world over. It is not of them I write, but the generation growing up, whose English makes the scalp to freeze. And New York proper is not a bit better in this respect than Brooklyn across the river, where they literally crunch their consonants and let the vowel sounds gutter away into mere mouthing. Oh, what fun we once had with the New England "nosey" talk; whereas in Boston one listens to much more musical English than in Greater Gotham. Nowadays it is our own big town that can furnish you while you wait with the most excruciating brand of pronunciation and enunciation in the country. Whose fault? I can't say. Blame it first on the teachers, then on the Board of Education, finally on the vast indifference of the public, which is more interested in chewing gum, (a national neurosis,) the "movies," and the pure diction and tone production of the Broadway school of lyric drama.

I thought of all those appalling evidences of vulgarity as I read a little book by Edward Lankow, entitled "How to Breathe Right," (Edward J. Clode, New York.) I may testify that never in my life have I heard such a rich, resonant, musical, and powerful bass voice as Mr. Lankow's. And he knows how to sing, although nervousness militated against his success at the Metropolitan Opera House. But he has sung in Europe with abundant praise everywhere. In 1905 I crossed with him on the same steamship from Naples to New York, and I had unusual opportunities of hearing him sing, of testing his memory and musicianship. The editor of *Physical Culture*, in the March number, quotes Claude Debussy, who, after commenting upon the flexibility and depth of the Lankow vocal organ, said: "This is the first time I hear the quality of voice I thought of when I composed the music of Arkel in 'Pelléas and Mélisande.'" I mention this because it proves that Mr. Lankow knows what he is talking about in his manual of breathing exercises. Furthermore, so interested is he in the development and improvement of the speaking voice that he was appointed by the War Department at Washington to give instructions to army instructors and army officers at Camp Gordon on deep breathing and the use of the voice. Strained, irritated throats which gave out when issuing commands were treated in a normal hygienic fashion, deep breathing inculcated, and a more forceful tone produced. In



four months he instructed over four thousand commissioned and non-commissioned voices, including the commanding General down to Second Lieutenants. The possessor of a giant physique, Edward Lankow should be put at the head of a commission to inquire into the abuse of the New York voice and its possible remedy. But we hope for no such luck. Against stupidity even the gods vainly battle.

In a suggestive book, "Practical Psychology of Voice and of Life," (G. Schirmer, New York,) by W. Henri Zay, I find on Pages 132 and 133 an interesting reference to the singing of Enrico Caruso during his early days at Covent Garden, London. His voice, writes Mr. Zay, was wonderful, but the critical ear of this expert noted that Caruso "was 'chesting' too much in his lower tones, sometimes as high as E, and the ring in the lower voice was too far back. The top voice was perfect, fluent, and ringing, but he sounded like a baritone. A young voice can stand this for a while, but after several years of that kind of singing he found that it would not do, and by sheer instinct for the beautiful and true he began to work out his present method of production by bringing down through the middle voice the forward hum, or timbre, which he had naturally in his upper voice; and this finally gave him the proper forward timbre right down to the low notes, made a perfect blend of registers at E and F, and placed his voice on the timbre from top to bottom."

A kind friend thoughtfully presented me with a number of a London musical magazine, *The Chord*, dated September, 1900. I fancy that the publication has ceased long ago. What I found of particular value was an article by W. J. Henderson, "Wagner's Theory of 'Wagner Singing,'" in which the well-known New York critic and voice expert goes for the old-fashioned Wagner singing in his most aggressive and candid style. I was immensely intrigued by the opening sentence, as only a few weeks ago I had written a paragraph on the subject which was denounced as "outrageous" by devotees of the dear old howling school of waddling Wagnerian singers. Here is what Mr. Henderson asked nearly nineteen years ago: "Why does the typical German singer of the music of Wagner bark, cough, or sneeze the notes, instead of producing them in a normal manner?" He goes on to say that "if what Lilli Lehmann and Emil Fischer

did was right, then what Alvary, Elmlad, and others did was all wrong." Nor does he hesitate to flay Ernest Van Dyck, a Belgian, and the worst sinner of them all, although an actor born, especially as Loge. Mr. Henderson quotes Wagner, giving chapter and verse, and proving that those singers were not following the master's own wishes. Declaim all you please, when declamation is demanded, but sing, don't bark. Jean de Reszke, Milka Ternina, Olive Fremstad, and the divine Lilli, always sing. Music first, then the word. Mr. Henderson gave the cast of the Tristan performances at the Metropolitan during the Winter of 1898-99: Isolde, Lilli Lehmann; Brangene, Marie Brema; Tristan, Jean de Reszke; Kurvenal, Anton Van Rooy; King Mark, Edouard de Reszke; Melot, Lemprière Pringle; the Shepherd, Mr. Meffert; the Sailor, Mr. Meux! We were blessed in those times.

Mr. Henderson owes his popularity with ignorance, incompetence, and mediocrity because he speaks right out in meeting regardless of consequences. I admire his critical attitude and I fear I lack the courage to tell the truth in the forthright manner of this William the conqueror. If a girl sings badly, but is pretty, then, like a polite coward, I praise her pulchritude. If she is both plain (for there are no ugly women) and voiceless, then I am forced to admire her character; admire the fortitude that prompts her to make a howling show of herself in public. I know that Mr. Henderson's way is the kinder; use the rapier. But Oh! the wailings, the lamentations that ensue. I am sure that in his dreams the music editor of *The Sun* newspaper sees the ghosts of murdered tone-productions flit by with accusing voices—including the abuse of the glottis-stroke.

In 1888 or 1889 I heard played at old Chickering Hall an overture composed and scored by one William James Henderson. Now I don't always believe in professional musicians' criticism; nevertheless, when a man can give such indubitable proofs of his musicianship, and also write brilliantly and forcefully and with complete knowledge of his subject, then that man's criticism must be considered. But the victim of a vitriol bath never can be persuaded to admire his torturer. No doubt if I sang badly in the concert room I should be among the first to protest at such critical barbarity. But if it would only stop the foolish young

women and young men from airing their immature art and voices in Aeolian or Carnegie Halls! During the past season of 1918-19 I have suffered in company with my colleagues from much bad singing and playing. If a Marshal Foch of music criticism arose, what a task would be his to clean up the Augean stalls of music in New York! He would probably resign his baton at the end of the first month. And yet they blame critics for their mask of indifference!

After the production of several peculiarly tiresome operas last season I met Harry Burleigh, baritone and composer, and all-round good fellow. I have known Mr. Burleigh since the old days at Jeannette M. Thurber's National Conservatory, where the talented young chap studied composition under Dr. Antonin Dvorak. Modesty is his chief virtue, but the mediocre music we had been hearing must have pricked his conscience. "'Pon my word," he whispered to me, "I believe I could do as well myself!" "You could," I answered. "Why don't you compose an opera? With your lyric gifts and knowledge you should." "But the libretto?" he asked. Yes, that's the rub! Yet, what a splendid theme would be one dealing with the problems of miscegenation. I recall a canvas by Harry Watrous at an Academy exhibition which vividly set forth the sorrow of two seemingly white people, husband and wife, gazing with despair at their new-born babe, which, white as it was, had negroid features. That question promises to be the most tragic in the future of the negro race in America. Our parents fought and bled to free the negro, and then we built about them walls of brass. On the European Continent they order such things more charitably. Harry Burleigh might find ready at hand a libretto based on this race question. Or, why not seek the counsel of the author of "Cyrano de Bergerac," the most viable opera libretto thus far written by an American? The man who wrote it is William J. Henderson.

The best English diction I have enjoyed this season was that of William Danforth, the admirable comedian in English light opera at the Park Theatre.

## WHAT IS THE PROBLEM OF STUTTERING?

By MARGARET GRAY BLANTON AND CAPTAIN SMILEY  
BLANTON, B.S., M.D.<sup>1</sup>

**O**F what material is speech built? What processes unite to turn many thousands of unrelated movements into the co-ordinated thing which is called speech? With what is man endowed that enables him to accomplish this seemingly impossible adaptation of both the voluntary and the semivoluntary mechanisms?

Although man inherits, apparently, a steadily improving impulse for speech, no definite speech faculty is discoverable at birth. "Nor only" says Baldwin<sup>2</sup>, "do we fail to find (in infancy) the series of centers into which the organic basis of speech has been divided, but even those which have not taken up their function, either alone or together, which they perform when speech is actually realized. In other words the primary object of each of the various centers involved is not speech, but some other and simpler function; and speech arises from a union of these separate functions."

What is true of the brain centers of speech is true of the rest of the physical mechanism of speech. Each of the muscles, bones and integuments involved in speech finds its primary function in some act more fundamental from a biological viewpoint. Only the vocal cords remain primarily for speech and only then if inarticulate cries are so considered. The diaphragm is used for life breathing, the tongue for taste, the teeth for grinding, and the nasal cavity, sinuses, etc., have their primary function far removed. The various brain centers which are utilized later for the production of speech find their primary function as muscular-motor, auditori-motor, visual-motor, etc.

Speech, therefore, may not be considered as a unit of activity but a sum total of motor activity divided into arbitrary sound

<sup>1</sup>Reprinted, by permission, from *The Journal of Abnormal Psychology*, Feb. 1919.

<sup>2</sup>Neuro-Psychiatric Unit, Medical Corps, U. S. Army.

<sup>3</sup>Baldwin, James M., "*Mental Development*."

units and presented with a definite relation which we have come to accept and understand as having a certain symbolic meaning.

But there has been incorporated into these different words and sentences something more than sound. There is rhythm, for instance, without which it would be a mere jumble of unintelligibility, and there is inflection, which includes pitch, essential to the full understanding of the sentence.

Speech may be said to be an adaptive process. But what fails in the speech of the stutterer? What dis-harmony, what asyn-thesis exists? Let us consider it as a symptom of an illness of the adaptive processes rather than a disease entity.

There may be a rough grouping of stuttering under two heads: normal and pathological. But as would be expected these types overlap and are not constant.

*Normal* stuttering is present in most people at some time. It may be seen when the emotions heighten the glandular activities and the motor output outruns the mental need. We say then "speech comes faster than thought." Sometimes the reverse of this may be true where fright, fear of betrayal, fear of criticism, shows up the processes of thinking but the rate of motor output remains normal. In either case this lack of balance is called stuttering.

The *Pathological* stutter presents a different picture although the physical characteristics of the symptom itself are not dissimilar. There is first, a break in the rhythm of speech, the immediate cause of which is a repetition or a prolongation or a withholding of sound. Second, a change in the amount of inflection, either above or below the normal amount. These symptoms lack constancy. No one stutters on every sound at all times. Many do not stutter on any selected group of sounds either vowel or consonant, and many who do stutter on certain selected sounds do not do so at every repetition of the sound.

The clinical picture which presents itself to the mind is a repetition or withholding or prolonging of the sound of the first word stressed; followed by jerky, monotonous, broken phrases or sentences; in turn followed by words, phrases, or sentences spoken smoothly but either too rapidly or too slowly and either under or over inflected. This may vary greatly. Sometimes periods of months, weeks, days, may pass in which no stuttering

appears, and then some period of mental or physical stress or lack of tone renews it. Contrary to the generally accepted statement it does sometimes come even when the patient is alone, as even a brief study under the proper conditions will demonstrate.

The *Frequency* of its occurrence is computed from questionnaires and surveys to be about .9 of one per cent of the school population. If to this were added the relatively much higher percentage among the mentally deficient the average would in all probability be one per cent.

*Sex.* It predominates in the male in proportion of three to one. Contrary to a recent statement made in the literature, it does exist in the female.

*Hygienic surroundings* are of greatest importance. Poor nutritional conditions, poor sleeping arrangements, late hours, over stimulation, lack of opportunity for muscular development, and above all poor sex-hygiene, all predispose to it.

*The Age of onset* can be given with less accuracy as stuttering is a condition which, like the other disturbances of adaptation, often goes unnoticed until it becomes inconvenient to the social group. It is most often noticed first upon some conspicuous occasion such as the first day of school, when some platform recitation is undertaken or after some fall or accident. Occasionally it is first noticed by strangers or others than the immediate members of the family with whom the child has been associated. The three main periods of onset are, (1) the beginning of speech, (2) when the adaptations are strained by the beginnings of school life and the conditions imposed by the present school routine and, (3) at the first pronounced period of sexual stress from nine to fourteen.

Up to the time of the present war the records show a maximum of a half dozen who have become stutterers after the age of eighteen. A high percentage of war neurosis cases show this particular motor-disturbance of speech.

Another element obtrudes itself in the observation of the age of onset, and that is the general indifference of the family to the condition of stuttering. This attitude is unfortunately implanted in the mind of the too willing parent by the ignorant



physician, who fosters the belief that the child will "outgrow it." How this superstition can have persisted in the face of the overwhelming evidence against it in the presence of a large number of mature stutterers will ever remain one of the mysteries of the working of the medical mind.

There is an unfortunate belief that all children stutter. All children do pass through a stage when speech, from being a mere motor output becomes a vehicle for the presentation of ideas, and the process of translation slows up and makes halting the speech processes. This is a period of great danger to the development of good speech, as here an illness which delays the normal progress may block and slow up the motor output or in other ways interrupt the synthesis which must exist between the idea and its motor expression.

There is also the lisping of early childhood and the "individual speech" encouraged by lack of adaptation to the conditions imposed on children by the uncomfortable facts of life, and by the ignorance and thoughtlessness of parents. These things may confuse the diagnosis until the gradually growing conspicuousness, as the age passes in which these other conditions are permissible, brings the stuttering child in contrast to his social background.

How often stuttering is related to lisping has not been demonstrated, but our experience leads us to believe that it is much nearer than the literature suggests. Not only the type now called "neurotic lisping" but also those heretofore classed as mechanical and negligent. For it is undoubtedly true that in the vast majority of mechanical conditions, with the exception perhaps of protracted lower jaw, full intelligence unhandicapped by mal-adaptation will find an overcompensation for the condition that will answer the purpose of clear speech.

Injudicious and even well adapted treatment for lisping may bring on the condition of stuttering in cases where the predisposition is especially strong, by calling attention to the mechanical processes of speech, which processes should rightly be automatic.

Stuttering is even encouraged in young children by ignorant adults who repeat what the child has said with an air of approval and amusement and thus foster the possibility of its repetition; or by over anxiety and correction which added to the condition already existing gives rise to speech-fear.



*Prodromal Symptoms.* Stuttering has, to the trained observer a rather definite incipient stage. Certain conditions which precede stuttering bear not so much a relationship of cause and effect as of that of a prodrome. The lisp, the oral inactivity which includes the large group erroneously called tongue-tie, huskiness of the voice, slurring, over inflected, monotonous, over rapid or too slow speech all point to a general impairment or lack of development of the adaptive faculties which are utilized by speech.

*Speech and motor pressure* is nearly always present with stuttering. This is probably due to two factors, (1) to some glandular disorder which would seem to be indicated by the fact that the pressure remains even in the presence of the tremendously advanced motor output, (2) in some cases to the repression of speech imposed in order to appear normal. Tics of the face, legs, and arms, as well as the diaphragm are often present. Tics of the diaphragm occasionally seen where there are no marked disturbances of speech are also a premonitory symptom of stuttering.

*The Temperamental Picture* presented by the frank stutterer is rather constant. Mental states which may be considered indicative are overboldness, a compensation for timidity; extreme competitiveness and a tendency to become inaccessible. There is often an emotional irritability and instability, alternating with mild depression in which these patients sometimes suicide. There are also ideas of reference and a certain morbid belligerence.

*Sex-Marriage.* Dr. William Healy (The Individual Delinquent) found the stutterer prone to homo-sexuality. This may be partly due to the exclusion of the opposite sex, forced on the stutterer by his disorder, but also, surely, by the natural lack of adaptation and egocentric trend.

These patients are usually over attached to the parent of the opposite sex, a fact noted by writers on the subject who antedate a study of the Freudian theory in this country (Potter "Speech and its Defects" 1882). It is not unusual to see these patients sleeping with the parent of the opposite sex until the advanced age of fourteen or fifteen and sometimes later. These conditions are often hard to remedy, due not so much to the insistence of

the patient as of the parent who rationalizes her desire in every imaginable way to have close physical contact with her child. Often the child is withdrawn from treatment even when success is apparently crowning effort, as though the symptom of stuttering had an emotional value to the parent herself who thus wishes to preserve the tie by an exclusion of the outside world.

In the parent there is likely to be a great deal of lack of adaptability in the sex relationship.

As might be expected the families of these patients present a picture very nearly as constant. They show, when not the stutter, the markedly neurotic symptomatology which the patients themselves exhibit, a fact often overlooked by those who contend that the neurotic condition is the end result rather than a contributing cause of stuttering.

The families of these patients often abound in strange religious and esoteric beliefs, "Christian Science," Pacifism and many other types of withdrawal from reality not being exceptional, and extreme religiosity as well as sex-perversions can sometimes be postulated. Often where these individualistic outlets are absent especial talents in the arts may be found. Many seem to come of families of more than the ordinary musicianship.

A constant factor in the family history of the stutterer is the presence of speech and vocal troubles. This includes not only stuttering but also such defects as extremely rapid, weak, slurring, highpitched speech and voice. One case-record exemplifies this very nicely. The patient, a stutterer is a boy of ten. The mother has very rapid and almost unintelligible speech, as has also one sister. Two other sisters have the same defect in a less degree, one has a chronically hoarse voice and one speaks so slowly as to appear quite ludicrous. All lisped unusually late and more than normally and one brother, whose speech is now otherwise very good, still has trouble with the formation of the letter "s" although there is no mal-formation or occlusion. A paternal grandfather stuttered. This family are all exceptionally intelligent, vivacious, and interesting. Temperamentally they are unstable and show lack of the ability to adapt themselves to the marriage relation. Two members show some of the marked symptoms of epilepsy. Nearly all have well developed musical talent.

There seems in all this family, as in the patient himself, to be some weakness in some of the fields on to which speech may be said to be grafted, or a weakness in the co-ordinational centers themselves. An additional fact of interest is that three of the children did not talk until the third year and all were somewhat slow in developing speech and had a limited vocabulary during development.

The *Prognosis* for spontaneous recovery can not be made with any degree of accuracy. A large number of cases do get well without and sometimes in spite of assistance and treatment. In what percentage this occurs it is even of doubtful value to guess because the statistics of the existence of stuttering have been so incomplete, and the case records are so very limited in number and scope.

"Cures" are obtained by various methods, varying as in the case of the other illnesses of adaptation from suggestion to "nerve medicine." The various schemes of punishment and distraction sometimes relieve this symptom but too much emphasis can not be put on the fact that the relief of any symptom until the underlying cause has been removed is not only misleading but also sometimes definitely harmful. In dealing with it, it is best to follow the methods of nature in the spontaneous recoveries, that is, the various compensatory and re-educational measures.

*Summary.* To summarize, then, there is or may be postulated some hereditary or acquired weakness in the field of emotional adaptation plus some hereditary or acquired weakness of the adaptive functions of speech, presumably in the kinaesthetic, auditory, or visual centers. More probably in the first two than in the third.

A discussion of the way in which a weakness of the adaptive functions of speech may be acquired throws some light on the disease-symptom and its avoidance.

It is obvious that any process of the human organism which is acquired out of its accustomed time or sequence is a process acquired at a less suitable time and is therefore rarely so well attained. This is true of speech and any condition or accident which interferes with its acquisition or perfection at the proper time may be said to predispose to a weak speech mechanism.

Thus the interruption or delay of the acquisition of walking and the other fundamental muscle development may retard the laying down of the "impulse paths" along which the accessory muscle impulses are presumed to travel. An interference with the use of the left hand in normally left handed children may have the same effect. Illness or shock at the period of transition from speech as a meaningless motor output into speech as an expression of ideas may cause a similar retardation.

*Treatment.* What, then is the rational treatment for the relief of this condition?

The methods suitable for the care of the child and the adult differ. For the former it consists mainly in adapting the home-school conditions to his needs and training for a fuller development of the mechanism which is as yet in a period of active growth and therefore more capable of modification. Also a modified analysis of the psychic mechanism suited to the intelligence and adaptability of the child and education along the lines which will modify the secondary conditions likely to arise from prolonged stuttering. This should follow, where possible, study and, where necessary, reorganization of the physical and glandular conditions of the child.

It is with the adult that we wish to concern ourselves here.

The first and most vital thing is the care of a trained neuro-psychiatrist, who should, in addition to the most exacting physical examination, make a thorough study of the behavior and mental life of the individual, his adaptations in the field of sex and his general social relations and output. The psychologist can be of value only if a neuro-psychiatrist is not available and then only in so far as he may have made himself conversant not only with the general principles of mental and emotional analysis but also of the activities of the glands and the modern methods of determining the illnesses of the internal secretions and the many organic as well as the more serious mental disorders of which these patients are capable.

The neuro-psychiatrist must have at his command an assistant who parallels in the scope of his or her ability the Aides now established in the first-grade institutions for the mentally ill. The field, however, in which these workers must be trained differs as the main symptom of the stutterer differs from the

main symptom of the other mental and nervous patient. They are most easily recruited from the ranks of oral teachers for the deaf as these teachers are equipped to give aid in such allied conditions as lisping, mal-positions of the active articulatory organs, etc. They have learned also, in their dealing with the deaf, the value of patience and a winning personality. Psychologists, and teachers of physical education are also already partially equipped.

The assistant must be trained to study and analyze the co-ordinational activities of the patient and in the re-education of them especially utilize the crafts which stimulate the course co-ordinations. These consist chiefly of wood-work, simple weaving, clay work, copper work, gardening, dyeing, and such others as may be available and which may carry on their usefulness after the period of re-education is past. Crafts requiring the use of the finer movements, such as hand sewing, raffia work, embroidery, etc., are contra-indicated in most cases.

While it is desirable and essential that the patient have some interest other than his own emotional evolution especially during the period of analysis and study the primary reason for the use of the crafts is the direct education of the fundamental muscles and gradually through them, of the accessory.

Dr. Smith-Johnson<sup>4</sup> has pointed out in his Yale Laboratory tests, that proficiency in one field of co-ordinated activities leads to greater skill in all—a fact which is continually demonstrated in the ease with which a skilled craftsman in one field “transfers” his ability almost intact to another field.

The second field of value is rhythmic dancing and patting. This may be done both to music and to count. Drill, forcing an instant muscular obedience to spoken orders, is also of great value. These, for the training of the voluntary as well as for the involuntary co-ordinations.

(3) Swimming is especially adapted to the re-education of the diaphragm and other breathing muscles, and for poise and rhythm.

(4) The re-education of the kinesthetic and the auditor-motor imagery by reading aloud, saying certain phrases after the

<sup>4</sup>Experiments in Motor Education.

Aide, quick response to questions, etc. It can not be too strongly emphasized that there should not be any direct letter and syllable training. This will at once appeal to the reason when it is realized that there is no fault with the articulating organs in the condition of stuttering, rather, owing to the condition, there is already an over emphasis and consciousness of these organs. Plays and games which include speech which can be devised in such a way that they will hold the interest of the adult and at the same time give him confidence in his ability to speak freely may be used, but this end can best be accomplished by conversation, undirected.

The Aides must also by their attitude assist in the emotional re-education of the patient. They should have as much information with regard to the patient's special troubles as can be given consistently and should be of the type to respect the tenets of medical ethics. They should also be well informed of the inadvisability of their undertaking to attempt any phase of the emotional re-education except when directed to do so by the physician in charge, otherwise confusion results.

*History taking.* A most important phase of the study and treatment of any disorder, the taking of a complete history, has an added value here, as the reliable literature on this subject is practically negligible and the student must therefore depend on his case histories for special study. It is well to have a very full history blank, built on the order of those in use in the better institutions for the treatment of mental illnesses. They should cover every field of endeavor which may seem to have the slightest relation. The study of this trouble may be said to have just begun and leads which may at present seem rather far afield may presently prove of value.

"Systems of cure," and "methods of treatment" must be laid aside, and each case studied and prescribed for separately. It would be better if we could abolish the attitude that this or that person is "a stutterer" but rather that "this man stutters or that man stutters." It is as individual as is the person on whom it has fixed itself.

There is needed badly some change in the present public attitude toward this problem, which has remained one of the fields of endeavor in which anyone with the inclination might

undertake to work; more knowledge as to just what this symptom indicates and, indeed, that it is a symptom rather than a disease entity and may in time be found to have its basis in a number of different organic or functional disturbances.

A more serious consideration of it at the hands of the medical profession would be a great step in remedying this condition which is not without its reproach to them, in that, owing to the indifference of the men correctly trained to deal with this disorder, the victims of this most distressing form of mental suffering have been given over almost bodily to quacks and charlatans, or, what is almost as bad, to kindly disposed but ignorant people who see in it mainly a means of livelihood.

It becomes more and more evident to the careful student that the amount of disorder in the motor speech field and the severity of the neurosis do not always bear a direct ratio to one another. Obviously a neurosis would not produce as severe a disorder in a person of relatively strong speech mechanisms as in one where the hereditary or acquired conditions of the mechanism were not so well adapted to withstand strain.

To illustrate, the incipient stutterer may have a condition bordering on a neurosis and a stutterer "cured" so far as this symptom is concerned may still suffer from a depression which will lead him to commit suicide, or ideas of reference or of persecution which may lead him to make false accusation and sometimes even commit graver crimes, whereas a person with a decided fault in the speech may adapt himself very nicely to the condition, sublimate his activities and live very nearly a normal life.

Of course stuttering, which brings so many difficult problems of adjustment must be relieved if possible and the weak mechanism strengthened in order that the vicious circle which has been established may be broken. But no treatment which has this, only, as its end can be of value. The theory of an "accidental" symptom has been discarded long ago and in its place has come the knowledge that the only time in which it is justifiable to remove a symptom is after the underlying cause of the trouble has been reached and remedied or proved hopeless.



## THE ONE-ACT PLAY IN HIGH SCHOOL DRAMATICS

ALMA M. BULLOWA  
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THAT dramatics should be a corporate part of the curriculum of the High School is being gradually recognized. That it is a natural self-expressive means for students of high school years is no longer debatable. Whether expressed or not, in school or not, our girls will make it a part of their lives. If then, the best use is to be made of the time and energy devoted to it—it should be properly supervised and should become a part of the educational means. Indifferent school plays and careless performances by church societies, by neighborhood clubs, and by private amateur-theatrical groups, ought to give place to the school, or church society, or neighborhood club play properly selected, carefully coached, and artistically produced.

"We want to give a play, and if we can't afford a coach, we'll coach it ourselves; and it will be good enough for the school." Such a principle is wrong, since it must be felt that to produce a play less than a hundred per cent artistic, is a crime against art. It would be like producing purposely an indifferent copy of a famous picture and like thinking that such work would be good enough, because the students would thereby get an idea of the original. An honest attempt to make the copy as good as possible would have a desirable effect upon him who made such an attempt; but let him begin with the notion that careless or indifferent workmanship does not matter, and the work becomes a desecration committed in the name of art, and his own soul suffers by virtue of his failure to make an honest effort to reach the highest. No phase of art has suffered so much at the hands of amateurs as the dramatic. Good music, training in line and color, some care in development of literary taste have been insisted upon in the best schools. Dramatics alone has been permitted to grow wild. Due to this neglect, perhaps, in the days when the right ideals of the art should have been fostered, there has come to be that lack of dramatic vigor of achievement

in our age which has been so much deplored and which has been assigned to so many other causes.

There are in dramatic activities in the High School three educational aims: the physical—in the students' acquisition of body poise or ease of carriage; the social—both in the team work which the girls do and in the art of living through literary experience; and finally, the artistic—in creating outside of themselves and beyond their personal worlds, that which is true and beautiful through an experience with the artistic materials which go to make up the giving of dramatic performances.

One great objection to this work, especially in so large a city as New York, is that there is so little time. Moreover, our school which has a rather rigid curriculum gives our girls little opportunity for outside work. The writer has found, however, that even under such conditions and where a double session exists, it is possible to do the impossible; and if the will and inspiration are there, time and material can be found. Under such circumstances, Alfred Noyes' five-act play, "Sherwood," was produced. But, it is necessary to admit that, in giving a play of this sort, the students taking the principal rôles must be ready to give much time—not to the detriment of other high school work necessarily—and that even in the long five-act play only a comparatively small number of students can get the benefit of the training which belongs to all who wish it and ought to have it.

It was in the hope of solving this problem—to save the time of the individuals and to extend the benefits to a greater number—that we determined upon a one-act play year. We have given seven English one-act plays, as follows: "Maid of France" by Harold Brighouse, "Rise Up, Jennie Smith," a prize play written for the Fourth Liberty Loan Campaign, "Three Pills in a Bottle" by Rachel Lyman Field, "Beauty and the Jacobin" by Booth Tarkington, "1588" by Walter Pearce, "'Op o'-me-Thumb" by Frederick Fenn and Richard Pryce, and "The Snowman" by Laurence Housman. Another play in French for which, however, we were not directly responsible was part of the program which included "The Maid of France" and which was suitably enough a version of the Jeanne D'Arc story.

The one-act play has the advantage of making it possible for several casts to be working at the same time; and, in this way, of

offering to a greater number of pupils the advantage of training in posture, voice, speech, and life experience. True, the coach is hard-worked in having to adjust herself in one afternoon to possibly three different environments—but coaches are made to carry loads—and so long as the journey leads to a worthy end, the sacrifice is justified.

In choosing one-act plays for an evening's entertainment, variety which is not so easily secured as would seem to be the case is of paramount importance. To any one familiar with dramatic literature, the paucity of play material suitable for high school use is a well-known and deplorable fact. Moreover, though a certain type of play appeals to the adolescent mind in legitimate, as in picture plays—only such material, as is intellectually within the grasp of high school students, should be chosen, always with the understanding that these literary experiences should be something up to which the young minds may be helped to reach. There should be an ideal of loyalty, or generosity, or kindness, dramatically presented—and the spirit should be a poetic one, although the theme may not always be expressed in poetry. A steady diet of such plays as "The Twig of Thorn" by Marie Josephine Warren, or the charmingly metrical "Snowman" by Laurence Housman would not be good, however charmingly and poetically remote from the materialistic lives of our New York girls. Realism must be blended with the romantic, poetry with prose, and the period or historical play with the fanciful one.

The coach who is a mere novice must choose the play in which atmosphere presents itself in a very tangible form; in other words, she cannot create atmosphere in the thought processes, and so the costumes and externals of mannerism are unduly and often grotesquely emphasized. The writer has seen such performances where the men, women, and children resembled incarnations, not of fancy, as are Dickens' figures, but of an unskilled hand and a brain too lacking in insight to seize upon opportunity. It should be made a moral crime among teachers to coach a play—unless the coach have the necessary training. You would think it neither fair nor wise to ask the teacher of English or Mathematics or French without artistic training or musical knowledge to teach drawing or music. Yet, such is the unin-

telligent situation in our schools and recreation centres, that the play picture, the dramatic tone-symphony, is to be interpreted by one who has neither the training nor the artistic faculty requisite to secure artistic results.

Enthusiasm is not enough—in truth, the amateur coach must be a careful student of psychology and philosophy to meet the demands made upon her resources—great changes in emotional experience—the deep sorrows or lofty joys, are too remote from the average experience of adults even; and save in exceptional instances, such emotions are not only beyond the power of the adolescent amateur, and often, when portrayed inadequately, become ridiculous; but they are also of little value, since they are extraordinary life-experiences and will undoubtedly never be the material out of which the student's character is to be forged. The portrayal of such emotions is a danger, since the young mind is too apt to fancy itself in a circumstance which is remote from its life, and, the case being such, the externals of reaction to that situation become so attractive that they become a mannerism. The check to such a situation, where it cannot be avoided, is the student's living through other and more normal situations. The combining of the one-act plays with the longer and more difficult drama makes such a remedy possible. The writer has in mind the case of a student who played a part which required an adjustment to the emotions of the passionate love and the passionate hate which is of the too strong and at the same time the too weak nature. This combination is emotionally too difficult for the average high school student, and, in the writer's experience, no ordinary student could be trained to a wholly intelligent rendering of such a part except by the most minute analysis of external reaction. The hysterical laugh which would be an indication of the interplay of the extreme emotions of love and hate was taught as a scientific manipulation of breath and in conjunction with a fair understanding of the experience. Less than a year later, the student took the part of a dashing young hero, and the writer was sufficiently amused and distressed at hearing this laugh of hysteria under perfectly sound circumstances when there was no possibility of conflicting emotions.

It is for this reason that love scenes are usually so ridiculous, as presented upon the amateur stage. The emotion is naturally

beyond the experience of the adolescent, and unless very careful and sincere work has been done, the externals suitable to the emotional situation tend to make the scene the more laughable. If two students are chosen at random, it would neither be possible nor wise to encourage a real feeling on the part of one for the other. Helen Smith cannot, in reason, be expected to turn admiring eyes upon Margaret Jones, or vice versa, in *persona propria*. It is possible, however, for them to be so imbued with the idea that they are to live the parts of Lord Mark Hilton and Lady Margaret Vallem and to study and to think the appropriate thoughts and actions to themselves, as Lord and Lady; that, as Lord and Lady, they may develop a real admiration and even tenderness, whereas in their real persons they may not feel any mutual attraction, whatsoever. The writer has seen two girls diametrically opposed because of race, traditions, religious differences, and social circumstances, drawn together sincerely through development of imagination and through the real living of the dramatic situation. Coming unexpectedly upon a group of hero and heroine behind the scenes at a rehearsal, the coach heard the hero say, "I don't love you at all, because you are a proud, conceited, little prig!" The coach waited her opportunity and in the midst of a passionate love scene, stopped the rehearsal to ask the hero if she loved the heroine. Receiving a sincere affirmative, the coach repeated the words heard behind stage. "Oh well," said the hero, "I love her, as Maid Marion, because she isn't proud, conceited, and priggish; and I wish she were like that all the time!"

And just here, it may perhaps be pardoned, if the writer indulges herself in a general reflection concerning the moral value of dramatics. The heroine of the above mentioned play, an only child of devoted and wealthy parents, would have been unwilling to take any but a leading rôle in her initial experience. She, subsequently, having caught the spirit of our dramatic ideal; that principals are principals only because of the support received from all in the play;—that, like the builder's stones—"each one in its place is best"; and that there is no such thing as an unimportant character or line—offered herself voluntarily for a "little part or one that no one else wanted." From the point of view of the average school girl who wants to be glorified by the

importance of her rôle, and who thus wishes to dominate the situation, she had grown so far as to wish to take any minor part and thus to glorify the work in forgetting herself in a larger ideal.

It is this which the Hunter High School coach has found at once the most interesting, necessary, and difficult matter of her coaching experience—to make the amateur drop her own personality and take up the new one of the character presented not represented. If this method be adopted, the amateur makes no awkward exits and entrances, so often the case in amateur theatricals—for behind scenes the character is as truly lived as before the audience. If Mary Smith is to be Mary Smith in thought, manner, voice; and not the old man whose experience she is to live—why not let her be costumed as Mary Smith as well. The writer has often said to a cast, "If you are your own selves on the stage in feeling, manner, voice, etc., then, in all sincerity, you have no right to your make-ups and your costumes. In that case you are dramatic readers not actors!"

The fact that every mother and every child or old man does not act or walk or talk in the same way, makes it unwise for the coach to impose too arbitrarily an external reaction. A suggestion may be valuable—but nothing more, unless the individual, having conceived and thought out the reaction, needs help in overcoming awkwardness in body manipulation. The writer has seen plays in which coaches have placed their seals upon every old man. To dress every old man in black would be conceded as folly, and to label every old man by affixing a hobble or a high pitched voice should be equally so.

The writer has heard dramatic advisors say that a girl's voice should not be lower or deeper in presenting the character of any man than it is normally—in other words, that, though the girl is to don the costume of a man, and to walk and sit and swear like an English gentleman of the eighteenth century, she is not to speak or laugh in any but her "natural way." The folly of such arbitrary limitation is evident, and the remarkable inconsistency is that in externals such coaches take no end of trouble to make the scene correct and atmospheric. Of course, if the vocal training is all it should be, such assuming of "manlier tones" would certainly have no dangerous results vocally, nor would it be

more permanent in the life of the student than the hobble walk mentioned before.

In preparing the one-act play, as in preparing any play, it must always be kept in mind that the dramatic experience must be vital to those who live it; and that, more for the sake of the amateur actors than for the sake of the kindly disposed audience. Many crimes are committed in the name of dramatics, and especially in the name of school dramatics. True art, however humble, must be sincere, and there can be no sincere acting unless those who act are taught to drop their own personalities and to live the thought as well as the act of others. The writer has, alas, seen so much that sinned against the canons of true art—a bow that lacked reverence, humility; a courtesy that was without grace, not of the body, but of the spirit! Our amateurs must be taught that costumes, lines, make-ups, and wigs are the least essential to play-work. Understanding and intelligent co-ordination of body and voice in speech and action to the sincere living of the bit of life portrayed is of ultimate significance. The one-act play has this advantage over the longer plays—that for the amateur the difficulty of sustaining the unity of a life-experience other than her own is minimized, since the experience is both shorter and, as a rule, less complex.



## SPEECH IMPROVEMENT

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**A**MONG the educational problems which loom large before the American people today, none is more important than the improvement of our speech. Now good speech should be considered a necessity for all rather than a luxury for the few. Every man should have a fair chance to acquire it.

Speech is man's greatest achievement and his biggest job. It is in a real sense the chief sign of civilization, and at the same time it is the chief means by which progress is secured. It is man's most superior means of adjustment to his environment. When all other means fail, speech can still carry him to higher attainments. When men are compared with animals man's ability to talk stands out above his other human characteristics. And when men and women are compared their speech is found to show characteristic and important differences, which become more important as men become more manly and women more womanly.

There is at the present time a wide-spread movement to arouse interest in the improvement of American speech: "Speech weeks" have already been held and there are proposals for a National Speech Week; schools, societies, clubs, and communities are becoming interested; The Four Minute Men are proposing to organize a National Association of Public Speakers; Colleges and high schools are emphasizing extemporaneous speaking and discussions as parts of many of their courses of study.

English is today the first or second language of all of the peoples of the world, yet we are obliged to admit that American speech is too often slovenly, high pitched, jerky, and harsh, and that our grammar and rhetoric are seriously defective. The present seems a favorable time for us to resolve to improve our manners in speech. We are all in the same box and all must work together with courage to make our speech in the finest sense

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characteristic of the new spirit of the American people. The lack of any accepted standard of what constitutes good English need not delay us, because there is plenty for us to do to remove the defects which all agree should be overcome.

The outlook is not altogether unpromising. Wherever the topic of better speech is presented it meets with a favorable response, and it seems as if the field were ready for the sowing. The leaders of thought and action are the ones to plant the seed, but all classes and conditions of people should help in the cultivation. Instructors and students in educational institutions have special responsibilities in making their own speech what it ought to be and in leading the rest of the people toward the same goal.

The rewards and values which we may reasonably expect if we as a people do improve our speech in an effective way, are inestimable.

It has been observed that persons who speak well and frequently, usually have good health, whereas persons who are not in good health usually do not speak well. However, the mere making of vocal sounds has very little to do with health; it is saying well something worth while that counts—recent studies in the psychology and physiology of expression show that speech has a very important effect upon the vital organs of the body and through them upon the general health of the organism.

A second value is income, which at first thought may seem a long road from speech, but as soon as one realizes that it is the workman who talks most intelligently about his work who is made foreman, and that it is the foreman who talks best who is made the manager, and so on up to the head of the business, one is ready to believe in the value of speech as a money-getter. For the traveling salesman the importance of ability to speak well is obvious. The man who talks people into buying those things which they are glad to have is the one who can return to the same place and people again and again and make larger and larger sales. There is a close relation, too, between the income of the lawyer, the minister or the teacher and his speaking skill. Almost every occupation shows a similar close relation between speech and income.

The men and women who in any community become the social leaders are for the most part those who have ability to use

the English language effectively. The mere use of words is insufficient, but when anyone with a fair amount of intelligence has something worth saying and can say it better than other members of the social group, he will become the leader of that group. The good talker has an advantage over those who have marked ability in music or art. The musician can sing or play occasionally, and the artist show his work even less frequently, but the one who uses the English language with rare ability may show his power every day and almost every hour in the day. In these times of reconstruction it is especially important that social leaders have high speech ability.

Personal worth and ability to serve are also dependent upon speech improvement. The minister, the lawyer, and the teacher are striking examples of this. The doctor is a less striking example but it is doubtless frequently true that "what he says is more important than what he gives." The ideals of life and of civilization are understood and refined by speech chiefly. Good English is indeed a means to all the finer things of life and civilization. The prayer of the saint and the song of the poet are the inspiration of those who are masters of speech.

That which may be used in realizing the best may also be means to the worst, and in order to avoid the tendency toward the worst we should notice some of the dangers which beset those who are ambitious to improve their speech. We should guard against a confusion as to our aims, keeping clearly in mind that we are not seeking a formal kind of oratory but are making a genuine effort to communicate sincerely. We should remember that "the more haste the less speed" and be sure that we have a solid ground upon which to stand in all our efforts to improve speech. The patent methods of learning to be eloquent and persuasive which are found so attractively advertised in the popular magazines are very dangerous, and all who have the real service of speech at heart should beware of these tricks of the trade.

The problems of speech education fall rather readily into three large groups—speech correction, speech improvement, and speech cultivation. While these overlap, each has at the same time certain problems of its own, and it is important for us to keep the differences prominently in mind. These three forms

of speech education differ not merely in degree but in essential respects, and each kind of work should be kept separate from the other kinds. There are some problems which it would be difficult to place under either of these headings. A discussion of the problems of speech improvement needs a preceding brief statement of the problems of speech correction and speech cultivation.

Speech correction consists in a study and cure of speech defects. These defects are large deviations from the standards of speech. They usually are severe enough to make the person who is afflicted by them socially inefficient, and they often bring him social isolation and discouragement. Stuttering, stammering, lisping, cluttering, aphasia, serious nasality, harshness, and monotony are instances of speech defects. Their treatment should always be preceded by a physical examination by a skilled physician and an analysis of the mental processes of the afflicted one by a skilled psychologist. The treatment is successful when the defects have been removed so that the patient can take his place among men free from the handicap which has been his. He may not be able yet to speak very well, but if the grosser deficiencies are removed he has a fair chance to learn to speak better and better, which was not possible while his defects remained. The methods used in speech correction are technical and difficult to handle. Only an expert can hope to get satisfactory results in handling such cases, and he often fails. Two methods are in common use: one deals with the patient's body chiefly, the other with his mind chiefly. Perhaps three per cent of the population of the United States has speech defects requiring technical corrective treatment.

Speech cultivation assumes that its students are free from speech defects and that they have some special ability in the use of spoken language. Its problem is to cultivate these special powers in order to make its students good readers, good speakers, and good debaters. University, college, and normal school courses in public speaking, literary interpretation, dramatic presentation, and debate are examples of speech cultivation. The number of persons who may profitably study speech cultivation is much larger than the number needing speech correction.

Speech cultivation should begin with a careful psycho-physical diagnosis of the student. A psycho-physical interpretation of him should be the basis of the work in all stages.

The methods which are needed for success in this kind of speech education are so technical that only one who has been technically and thoroughly trained in them can be safely entrusted with the work of speech cultivation. These teachers need a very different training from those who deal with speech defects. There are three chief varieties or classes of methods in use by teachers of speech cultivation, namely, those dealing with the student's body and voice chiefly, those dealing chiefly with his mental processes, and those which emphasize his whole being.

Speech improvement occupies a middle position among the three great fields of speech education. In time it follows speech correction and precedes speech cultivation. It is also between them in the sense that it is the ordinary or normal while they are outgrowths from the ordinary—one toward less efficiency and the other toward greater efficiency. Speech improvement deals with slight deviations from good speech, which usually attract some unfavorable attention. These deviations interfere with one's efficiency both in reading and speaking. Such subjects as pronunciation, voice quality, personal appearance and grammar come into the field of improvement. This work, too, can be done best by a specialist, but any intelligent teacher, parent or social leader may do considerable to improve the speech of those who come under his influence. He must of course make himself familiar with a few principles, methods, and devices. When he has made this preparation he may go ahead with some confidence that he will not do more harm than good, even though he has not had a technical speech education. A few of the more important principles, methods, and devices will be given later in this paper. All persons (high and low, rich and poor) need speech improvement.

As one makes a list of the aspects of American speech which need improvement he is appalled to find how many there are which need serious attention. Any classification which will satisfactorily present these faulty aspects is very difficult to find.

Under pronunciation may be placed such things as the substitution of one sound for another, the giving of the wrong sound or the wrong accent, and perhaps certain faulty inflections, such as having the voice rise at the end of each sentence. Under enunciation may be found such matters as indistinctness, lack of precision, and lack of completeness. Under voice quality come such voice aspects as harshness, monotony, drawling, slurring, nasality, etc. Under grammar may be put such things as tense, number, time, sentence construction, etc. Under language we may consider slang, tainted speech, expressions which are too old or too new, too labored or too informal, drawn-out expressions such as *a-n-d* and *u-u-h*. Under bodily habits come those movements and positions of the body which are distracting or offensive, such as are found when one is nervous, lifeless, monotonous, lacking in humor, vulgar, etc.

There are more than a hundred speech details needing careful attention if our speech is to be made what it ought to be, and it is probable that most persons share in most of these faults. Some further aspects should be mentioned which can not easily be brought under any classification such as the speech one uses in speaking to an inferior or to a superior, the voice one uses in telephoning and when he has his company manners on. Then, there are the school tone, the minister's voice, and the voice of the dried-up teacher, all needing attention. Occasionally a person is found whose chief defect seems to be inability to talk, especially at certain times.

Needing special attention are such things as slang, verbal memorizing, brogue, nagging, grumbling, scolding, exaggerating, boring people with talking, baby talk, etc. It almost seems as if there were no end to these undesirable things, and one is likely to feel discouraged when he first undertakes such a complex problem as that of speech improvement.

Some of the good things which we seek as a result of speech improvement are (1) accurate and pleasing pronunciation, (2) distinct and vital enunciation, (3) smooth, rich, and refined voices, (4) pure resonant tones, (5) long, subtle inflections, (6) interesting and rhythmic language, (7) variety and dramatic power in conversation and discussion, and (8) all the other good things which improved speech can bring us.

We have no generally accepted standard of American speech and are not likely to have one in the near future. It is especially difficult in a democracy to establish a standard for conduct of any kind, either by dictating it from above or by securing a general consent of the people to it. Indeed one may question whether at the present time we need any one supreme standard. There are plenty of things on which we are agreed, both things to be avoided and things to be sought, to keep us busy for several years before the question of any generally accepted standard need be raised. It is the spirit of such a standard which we need and not the letter, because language is alive and growing and the letter of any standard would kill it. The rapidity of our National development at the present makes it unusually important for us to keep our language plastic, and not to let it get into ruts. Only a language which is plastic can hope to keep pace with the changes which are occurring in the American people. Our dictionaries are showing in a striking way in the pronunciation of words how usage is changing the accepted forms.

If the faults of speech had to be corrected one by one the task would be interminable. We must find some way of securing a kind of total growth which will correct many faults at the same time. A similar kind of growth is demanded if we are to attain the speech excellencies which we seek. The size and quality of man's brain and the length of his infancy make total growth possible, provided an adequate technique can be found. Such a technique requires a knowledge and use of sound principles, reliable methods, and helpful devices.

The following are some of the principles which have proved their soundness and may, therefore, be used with safety in working for speech improvement.

Avoid artificiality, by meaning what you say and saying what you mean; remember that sincerity is more important than pronunciation or diction.

Avoid repression, by responding generously to whatever you have to say; expressiveness is more important than correctness.

First do something which you can do well, then learn to do something which is more difficult for you. All success is based on small improvements upon what one can already do.

Imagine, in a general way at least, what you are going to say, to whom you are to say it, and your purpose in saying it.



Prepare yourself for talking by some rather active use of the larger muscles of the body and by responding to your environment and your listeners.

Keep a rather active feeling of rhythm without forcing it.

Use considerable activity of the larger muscles as you speak, preparing your meanings with these larger muscles, before you express the meanings in words. Gestures should precede words.

Practice intensely for short periods of time, rather than more quietly for longer periods. Ten minutes at a time is good.

Try to put the meaning of your whole message into each phrase by keeping the meaning of the whole before your mind at all times.

Avoid acquiring **mechanical habits** which must be unlearned later. Keep the forms constantly associated with the meanings.

Keep what you are learning in its proper context. It is difficult to transfer what has been learned in one context over into another context, therefore, the context in learning should be the same as in using.

The kind of preparation which you make has an important bearing on your ability to use oral language successfully. It is desirable to go through your subject-matter from beginning to end again and again, rather than to try to master it part by part.

Your ordinary experiences are poor material for expressive speaking. As the experience is occurring you should keep the purpose of telling it to others before your mind. If you do this you will get expressive material of a much higher grade.

Your powers of appreciation are far superior to your powers of production, therefore you should depend more upon your feelings of appreciation than upon your ideas of expression.

Build up your powers of appreciation and of expression in the genetic order which is deeds, gestures, speech. First, deal in an active way with actual things, then deal in a similar way with imaginary things, doing some talking at the same time, then tell what you did. If you are interpreting another the order is reversed until the deeds are secured.

The following are some suggestions as to methods whose reliability has been tested in many ways:

Listen to a good talker and let the spirit of his speaking take hold of you, then speak with his spirit in a more or less

imitative way. Avoid the dangers of imitation by using several persons as copies.

Choose some form of expression which you desire to acquire, then hold it in the fringe of your consciousness as you give expression to thoughts which need this form of expression.

Assume dramatically the character of one who speaks unusually good English and then speak in that character with all the meaning you can muster.

Idealize the characteristics of good speech and then respond to your ideal in a free and happy way.

#### DEVICES:

Start with an erect position of the body and return to this positions as often as the thought permits.

Sometimes listen to good speakers, trying to get as much meaning as you can without looking at them. At other times look at those who use good English and try to get their meaning from what you see. In this way you will make yourself more sensitive to sounds and to appearances and at the same time you will find it easier to do the good things which you have seen and heard.

Say to yourself between sentences and paragraphs such questions as "Do you see it?" "Isn't it so?" "What do you think?" "Isn't that interesting?" "Will you?" "How is that?" being careful not to lose sight of the meaning of your whole message.

Make your message big enough for more persons than those who are listening to you at any one time.

Avoid mechanical devices which detract from the meaning and require the use of artificial schemes such as are advertised in the popular magazines.

Have a number of good jokes and humorous bits ready to use on occasion, but do not drag them in by main force. Put a little touch of humor into all of your speaking.

Have a few striking pet expressions which will give you a touch of uniqueness. Keep changing them so that you will not over-work them.

Practice quoting what others have said in an effective way. Use more or less impersonation in quoting.

Learn to read the lips of others as they speak. Doing this starts processes of discrimination and imitation which are very serviceable in cultivating desirable forms of expression.

Get so well acquainted with your message that you can play with it. Some very desirable qualities are brought out in this way.

A few suggestions with comments on means of securing certain special results follow.

To correct a wrong pronunciation and at the same time improve many other aspects of speech: First, listen to someone who, as he says something worth hearing, pronounces the words correctly. Catch his spirit and imitate his way of saying what he had to say. Then make your own interpretation of something which requires the use of the words which you are learning to pronounce correctly, putting all the emphasis on the meaning you can, so that strong associations will be formed between the correct forms and the meanings which they express. At a later time use these words in various contexts taking care to make the meaning prominent in each new context. There are many objections to the usual way of separating the words to be learned from all context and repeating them in a mechanically correct way a few hundred times. This way of doing gives bad habits of using words without meanings. It will rarely bring the correct form, unless one is on his guard when he is really saying something. It is the most artificial way which has been discovered.

To make tone quality more pleasing: Take a friendly attitude toward the persons with whom you are talking and then tell them something which appeals to you as being especially good or beautiful. Let your mind dwell on extracts from good literature, reading or speaking aloud at times to keep your voice responsive to the literature.

To make your appearance and movements more satisfactory: Get a feeling of personal worth which will make you stand or sit erect. Respond generously to the things and persons around you. Make each part of your body help you get your message across. If you have trained your body to do this in your preparation you will not have to give it much attention when speaking. Watch the effect your speaking has on the hearers.

May we not look forward to the time when we shall speak with the vigor and directness of the West, with the smoothness and emotional quality of the South, and with the precision and refinement of the East?

## CAN STUTTERING BE OUTGROWN?

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THE question as to whether stammering is commonly or at all frequently outgrown has never been much discussed. It used to be considered that those who advised stammerers to rely for their cure upon the mere passage of time were irresponsible charlatans who were willing to ignore the large element of danger to the patient contained in such advice and to concentrate upon the small element of hope which it held forth. Just at present, however, there is some evidence that the matter is being, or is about to be, more seriously and fully considered than it has been hitherto. If so, it is greatly to be hoped that it will be considered scientifically by investigators who have the spirit of research, and that new truth will be the result of their efforts.

For a long time, however, and long before any adequate study of this matter had been made, there have not been wanting physicians who have said that they always encouraged stammerers to expect that they will outgrow their defect without any other treatment than that of time. This, they will tell you, is the only advice they give to stutterers. They simply tell them to wait. Just what measure of truth may lie behind that advice has never been established. They have given little or no reason for the faith that is in them.

A brief consideration of a few simple facts will show, I think, that there is probably little to be hoped from the mere passage of time as a cure of stammering. I think it can be shown that in most of these cases in which stammering is said to have been "outgrown," the cure is really attributable to other causes. In some cases the recovery or cure has been accompanied by long periods of rest or vacation. It is a question whether these instances have been appropriated from the *laissez faire* method. Other patients have overcome stammering during prolonged periods of absence from home, and these cases are similarly appropriated. When we come to consider cases in which it is demonstrable that the patients have practised, during

the period of recovery, such well-known corrective exercises as slow talking, thinking before speaking, etc., it is very evident that the credit for any resulting cure can not fairly be set down to what may be called the time treatment period. And with these facts in mind it will be seen that grave doubt attaches to the assertion that this method of treatment is to-day "the most important feature of the whole stammering field." This assertion would be justified if we could show that this method always leads to sure and definite results, if it were a clear path leading always to a certain goal. As a matter of experience, however, too many are lost in that path to allow us to recommend it as reliable. Too many persons, having this uncertain hope held out to them, postpone real treatment until it has become too late for any treatment to cure them as they might have been cured at an earlier time. Too many persons have taken the advice of their physicians and waited for years with the expectation of outgrowing the defect—and waited in vain. Under such circumstances, those who have had experience and have seen these cases have grown very reluctant to recommend a sort of treatment which amounts to mere proscration.

From many cases of stammering under the care of the present writer or that of his private assistants and students a large number had been told by physicians that they would outgrow their defect. Some of them had been told this as much as eighteen years before they came to me. They had been told to wait. Even the Christian Scientist practitioner, though he may make no diagnosis or even psychological analysis, tries to give some treatment more definite than this.

This experience with a large number of cases of stammering, so many told that they would outgrow their defects and that after waiting from one to eighteen years they have despaired of doing so and have decided to take expert advice and proper training—is probably an average finding. And such a finding leads one to ask certain questions: Should these people have been so advised? Have they been misled? Should they not have begun with modern treatment long since instead of relying

<sup>1</sup> Ernest Tompkins: *The QUARTERLY JOURNAL OF SPEECH EDUCATION*, May, 1919. p. 254.

upon time? Would they not, in many cases, have been cured by this time if they had begun with real treatment at the time when they were told to wait? What proportion of the total number of persons who have been told that they would outgrow stammering has really done so? Why did not the others do so? These are questions which can not be answered in the present state of our knowledge, but is it not evident that until we can answer at least some of them we should be very careful how we advise our patients to take no other measures toward cure of stammering except that of watchful waiting? And this suggests certain other questions: How shall we characterize the advice which was given to many persons? Was it conscious misrepresentation or shrewd guessing or ignorant commercialism? Certainly it could not have been based upon reliable scientific information. The fact seems to be that physicians give this advice merely in order to get out of a difficulty or to cover their ignorance. In what proportion of cases their advice is justified by the results we do not know, and we are not likely to know. Until we do, we shall do well to regard their advice with suspicion.

It will be somewhat more profitable to consider just what is implied in the assertion that stammering is outgrown, for here the experience of the expert ought to give us some definite and verifiable results. Judging from my own observation, I think it may be laid down as a general truth that those who "outgrow" stammering do so through the practice of one or more of the methods which are employed, with much more rapid and satisfactory results, in expert treatment. Those who are said to outgrow their trouble are simply those who have stumbled upon these methods or have heard of them and then put them into practice. Those who have not outgrown their trouble have not had that luck.

The fact seems to be that there is nothing in the nature of stammering which should lead us to expect that it would be outgrown in the way that we outgrow childhood. We all do outgrow childhood if we live long enough, but by no means all stammerers outgrow stammering. Thus it is obviously impossible for the physicians to assert with any warrant of fact behind them that stammerers will certainly recover if they are only given time. Some habits, such as those of boys, are outgrown.

Others, such as drunkenness, smoking, and the like, are often nearly ineradicable. And in the habit of stuttering—if indeed it is a habit—there is an inveteracy seldom found in others. It seldom yields, as others do, to mere voluntary effort. Therefore, it is most unwise to advise stammerers merely to wait. Believing as I do, it would be criminal for me to give such advice, although I am ready to admit that it may be excusable in those who see the matter differently.

The chief danger that I see in the present tendency to rely upon the passage of time for the cure of stammering lies in our almost complete ignorance of the entire matter. No one knows how often the disease is actually outgrown. Yet it is very easy to advise one's patients merely to wait; and by that advice one may effectually deter them from undertaking a course of special expert treatment which may be the only possible method of cure. It may be said with some certainty that in *all* cases, even including those which do eventually overcome their defect with time, this advice prolongs their suffering under the chagrin and disabilities of the stammerer. We know next to nothing about the possibility, in any given case, that stammering may be outgrown. We do know that expert treatment brings relief in most cases in a short time, and that it often effects permanent cure. The physician who advises his patient to wait takes the chance of prolonging his suffering for years and of converting a case which might yield readily to prompt treatment into a chronic and incurable one. If I were a stutterer who had followed such advice without satisfactory result, I should sue the man who gave it; and it would be no small sum that I should demand to cover the social and financial deprivation, the lasting handicap against me, which his advice had imposed.

A concrete instance which has come under my own observation will perhaps make my position clearer. I have a patient, an unmarried youth of 19, who began to stutter at the age of five. His father was also a stammerer in early life, but he asserts that he "outgrew" his difficulty without the aid of treatment. At the age of 18 he could not tell his name without stammering, but at that age his improvement began, and it continued until he was 25 or somewhat later. When he was questioned as to how he overcame his difficulty he said, at first, that "it disappeared itself."



He had no training in matters of mental concentration, breathing, or visual processes. Questioned more closely, however, he admitted that he put himself voluntarily through a rather rigorous training. When he stammered in school, his teacher told him to take his time, and thus he learned to stop whenever he was in difficulty and to "think it over," urged thereto by the fact that his playmates used to plague him about his misfortune. He said, however, that he always tried not to look at the bad side of the matter, not to grow morbid over it, but to keep up hope. At all times he did his level best, by strong voluntary effort, to conquer stammering. And as the result of all this, he says, he "outgrew" the disease.

This is a typical case. Nine-tenths of those that have come before me are like it. And let us see, now, just what it amounts to. It amounts to a rather intelligently planned course of self-treatment, consisting of conscious checking of the speed of speech, deliberation, the effort not to worry, and sustained voluntary effort. Certainly this is something quite different from merely leaving the whole matter to the curative processes of time, and yet the man himself asserts that he has "outgrown" stammering, and it is certain that the advocates of the theory we are here discussing might claim him as an example of the truth of their contentions. This sort of procedure is unfair to the experts who have devised the very means by which this man cured himself, and his own misinterpretation of the way in which he was cured is a menace to those who might try to follow his example without possessing his intelligence or his will-power. I asked this very man why he had not tried the methods which had succeeded with him upon his son, and he said that he had, but that they had not worked. The reason why they had not worked is clear. His son had not his father's determination, or his intelligence. The son needed the supervision of an expert.

It is to be noted especially that the cure just discussed took seven years. It seems probable that an expert in speech defects might have effected a cure as complete in a much shorter time. Notice also that the father who had cured himself in seven years had failed to cure his son, by the same methods, in fourteen. And notice, finally, that each and all of the methods used by the father in his own case are purloined today, consciously or otherwise,

into the practice of speech experts, and that they were in all probability only half-understood by him, so that he could not get from them results so prompt or so clear as the expert would have secured. It is interesting to inquire whether all cases in which it is claimed that stammering has been "outgrown" are similar to this—whether they are all the result of a hit-or-miss application of well-known methods of treatment. It is my impression, which I express with the hesitation proper to the present fragmentary state of our knowledge, that this is the case.

All science should ignore, as far as possible, the mirage of hope and should confine itself to the ascertained facts of its material. I do nevertheless hope that a truly scientific study of the question under consideration will reveal new and better methods of relief for the stammerer. If it can be established beyond a doubt that stammering is frequently outgrown, the very hope contained in that assurance will be a relief in itself to all sufferers with this affliction. Such a study may do more than hold out a hope to those who, for any reason, do not wish to place themselves under treatment; it may teach us more than we now know of Nature's own method, by the imitation of which we should be able to arrive at methods of treatment more natural and more sure than those already in use. The assurance that time itself often works a cure will lighten the burden of responsibility and alleviate the chagrin of failure for those who are at present treating stammerers with only indifferent results, for they will know that, although their methods fail, there is still hope. Finally, if we can get it established that stammering is frequently outgrown, we shall deprive the swindlers and quacks of one main source of their income. This is the hope, but I cannot say that I think it a sanguine one. I expect, on the contrary, that the most careful study of the facts will reveal only this: that in cases of alleged recovery from stammering without treatment, the real cure has been due not to the mere passage of time but to the employment of devices and exercises which have been thought out by the stammerer or picked up from the expert practitioner, clumsily and ignorantly applied, with results correspondingly less rapid and less complete than would have followed if those devices and exercises had been intelligently applied. And this, in conclusion, may be said with all confidence,—that even if

it were established beyond doubt that stammering is often outgrown in long periods of time, there would still be imperative need for the treatment which cuts off the disease as early as possible, so as to lift the burden of social and financial disabilities, from which all stammerers suffer, before their lives have been crippled or wrecked by them. At least most of these outgrowth methods are already in our regularly given treatment.

65-615-69

# EDITORIAL

## DELAYS AND THE NATIONAL DIRECTORY

THE QUARTERLY has suffered a number of long delays this year for which the editorial staff is not responsible. They resulted from conditions in the Banta Publishing Company's establishment. We realize that financial compensations paid to the National Association by the publishing company, will not make up the loss in satisfaction to the readers of the QUARTERLY. But we have been helpless to prevent the late issuing of these numbers. Explanations under these circumstances are difficult indeed. The present contract expires with this number. The question of the new contract for the QUARTERLY will be one of the most important problems before the national convention in December.

The issuing of a directory of workers in the field of speech study and training, which was proposed as a supplement to this number, has been made impossible by the above mentioned delays on the March and May numbers and by delays on publicity work. It should appear early in volume VI.

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## THE FUTURE

IN the five years of its existence the QUARTERLY *has been* through some very difficult periods; it has survived about half a dozen major crises. In spite of the nature of its past, or rather because of it, we are confident that it has an assured future of helpfulness and prosperity. Its great possibilities have not been realized in any full measure in the first five volumes; but that the QUARTERLY has great possibilities has, we submit, been amply demonstrated. We have complete faith in a future essentially de-

void of delays and difficulties, a future of greater quantity and better quality in content, or universal co-operation and support in this field, of far reaching and potent educational influence.

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#### THE NATIONAL CONVENTION

THE most important item in this number of the QUARTERLY is the announcement of President Woodward concerning the approaching national convention. It will be found in the Forum section. It should be read carefully and its suggestions acted upon by all readers of the QUARTERLY. If you are not a member of the national association, either become a member or send for a program, and attend the convention.

The day is past when the question of whether or not the workers in the field of speech ought to maintain a national association, could be treated as debatable. The question: "Is the National Association *national*?" never was debatable. A glance at the earliest membership list, or at the list of those in attendance at any of the national conventions settles this matter. The convention in December will be the largest ever held. More people will be there from more states, representing more phases of interest in speech study and training, than have ever before assembled at a professional gathering. Not only is this to be expected from the fact that in the past each convention has been bigger than its predecessors, but we also have the advantage of a two years' store of enthusiasm, and problems (and carfare). There will be a *big* crowd present. It will be a *national* group. It will be interested in *all* phases of speech activity. Practically all of the *worth while* workers in this field will be there. A number of *your* problems will be discussed. Matters of *greatest* professional importance will be decided. This convention will speak with *authority* for the workers in the field of speech art and science in America. Be there—in order that your voice and vote may be effective for the things that seem to you to be best for your profession.

# THE FORUM

## GUIDE TO AMERICAN SPEECH WEEK

NATIONAL COUNCIL OF TEACHERS OF ENGLISH  
506 West Sixty-Ninth St., Chicago, Illinois.  
1919

Paper—Pp. 39—25c

THE Committee on American Speech of the National Council of Teachers of English have published a guide to American speech week designed for use in the campaign for the national observance of American Speech Week, November 2-8, 1919. The guide was prepared for publication by Miss Claudia E. Crumpton, Secretary of the committee and member of the faculty of the Northwestern High School, Detroit, Michigan.

The pamphlet is what the name suggests—a compendium of handy helps, practical suggestions, bibliographies, lists of addresses, etc., etc., useful in making significant the activities of a speech week.

Speech Week is a week of the school year distinguished by various activities designed to call the attention of students to poor speech, including grammar, diction, pronunciation, enunciation, etc., etc. The guide is not a text book on speech training, but a propaganda circular which ought to be very serviceable in assisting students to realize the desirability of good speech. The circulation of this guide should be very effective in bringing the thoughtless and uninformed among both students and teachers to realize the necessity of having in the school systems thoroughly trained and competent teachers of speech.

The guide may be obtained at the above address for the above mentioned price.

Any one interested in spreading an awareness of the present unsatisfactory condition of speech work in the schools of the country will find this quite a storehouse of suggestions which are worth many times its price.

## THE COUNTRY THEATRE

LAST month the Cornell Dramatic Club appeared at the New York State Fair at Syracuse, New York, under the auspices of the department of rural dramatics of the New York State Fair Commission, in a week's repertory of one act plays. The plays, which were under the direction of Professor Alec M. Drummond of Cornell University, Faculty Director of the Dramatic Club, were

*The Neighbors* .....By Zona Gale  
*The Pot O'Broth* .....By W. B. Yeats  
*The Workhouse Ward* .....By Lady Gregory  
*The Bracelet* .....By Alfred Sutro

It is reported that six thousand people attended performances and as many more were turned away.

The following paragraphs, quoted from the announcement issued by the New York State Fair Commission, set forth the objects aimed at in this interesting dramatic experiment:

For this year the plays presented at the State Fair "Country Theater" typify and represent a wide selection of subjects treated by well-known playwrights. One purpose of the country drama movement is to encourage the writing of original plays for presentation by the local units. Through such original production a body of plays especially suitable for general use by rural and village communities will be created.

Another year some of these hoped-for original plays may be presented at the State Fair's "Country Theater." Plays dealing with strictly rural or agricultural problems, either social, historical, or technical, may appeal to some who are not interested in the more general drama. And such plays will be welcome.

The "Demonstration" is an attempt, not to equal professional play-acting, but to show what ordinary folk can do with ordinary facilities and without spending too much time in preparation.

The presentation of plays affords an opportunity not alone for entertainment but also for bringing together individuals in natural and helpful ways, for satisfying the play instinct, for educating the young and keeping the old young. It is one of the effective ways of raising money for worthy causes. All organizations for common entertainment and betterment will find high-grade dramatics one of the finest methods of "getting together" in a way to add to the life and entertainment of the community by methods in themselves intensely interesting, wholesome, educative.

Dramatics have a real future in country communities. Already in the West some states have done great things. In New York State conditions are more favorable than anywhere else in the country, and this



years' little theater demonstration is planned to show how readily and with what simple resources amateurs can give effectively the best type of plays. If this demonstration persuades a number throughout the State to undertake this work with more confidence and surer knowledge of methods, its first aim will be accomplished.

Those interested in this work may find practical help in a bulletin planned to cover this special field, to be issued later by the New York State College of Agriculture. This booklet will present fundamental methods of drilling and acting plays, plans of scenery, a list of plays, references to useful books and organizations, etc., etc.

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#### A DRAMATIC FRATERNITY

**P**ROFESSOR John R. Pelsma of the Department of Public Speaking of Oklahoma Agricultural and Mechanical College, at Stillwater, Oklahoma, recently issued a circular letter concerning a new dramatic fraternity, from which it seems worth while to quote the following paragraphs:

"We are organizing a Greek letter dramatic fraternity to be known as, Theta Alpha Phi. Last year our Dramatic Club desired to join some national organization and discovered there was none to join. Yes, we heard of the A. U. P. and Phi Alpha Tau. Every department of college activity except dramatics seems to have a fraternity of its own.

Theta Alpha Phi will welcome all college students, and normal school students who are doing work of college grade, who have successfully taken part in at least two college plays. Coaches will be eligible as honorary members.

Appropriate pins have been ordered. These will be of solid gold set with rubies and will cost about \$3.75. Pins for our local members will be purchased from funds from our local treasury. Initiation ceremonies and a constitution and by-laws are being prepared. We welcome suggestions concerning their nature and composition.

We propose to make this organization a popular national fraternity, and ask you to cooperate with us. Chapter dues will be reduced to a minimum—about \$1.00 a year. Charters will cost about \$5.00—just enough to cover expense."

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#### THE FIFTH ANNUAL CONVENTION

**T**HE fifth annual convention of the National Association of Teachers of Speech will be held December 29, 30, and 31 in Chicago at the Auditorium Hotel.

Within the two years since our last "annual" meeting summer and fall and winter dates have been offered to the membership and acted on by the Executive Committee. Every time December has been all but the unanimous choice of the committee and other members who have expressed themselves. Chicago has every time been nearly as general a favorite, though of course on this question "east is east and west is west." Both would like to have the meeting at home, but both generally accept Chicago as the place where the twain can best meet. And both say they will be there in December. So many have said it so enthusiastically that it seems certain the attendance will be larger than ever before.

Since our last meeting, old problems have assumed new forms and proportions and new problems have come to the fore. We must fight out our salary problem at home; but many, very many of us, know we can not successfully fight out our teaching problems there. We see that we have to meet new conditions, and we know that it helps us mightily to talk things over man to man and in convention session. That is the reason why this fall we are more than ever feeling the need of getting together. One member voices this sentiment in saying, "I should be desolated if I could not get to a convention this year."

Our restlessness is itself an extraordinary guarantee that the program will be a live one and a stimulating and helpful one. As soon as the program can be printed, a copy will be mailed to every member of the Association and to all others who may request copies. Heretofore the October *QUARTERLY JOURNAL* has been depended on almost entirely to carry to the membership information about the program. It is impossible, however, at this time to publish more than a tentative program subject to very material change. Besides, the Association officers can feel no assurance that the *QUARTERLY* will be issued in time to serve the purpose.

In the existing baffling state of flux of the whole social order, we teachers find alluring opportunities opening to us in speech work, and demands made upon us that are exacting. That speech training is wanted as never before is patent; it is wanted in schools, and it is sought eagerly by an amazing number of busy men and women. Just what are these opportunities and demands? What are we learning about meeting them? Discussion of this situation by those who are socially minded and have

been tested will help others of us to take our rightful place in these rapidly changing times. If we would we could hardly avoid this as the key note of any program this year.

Not only does this situation itself demand discussion but it will more or less affect our consideration of most of the topics that can come before us. For instance the treatment of speech defects will have an important place on the program. This discussion will bring forth lessons learned in the unparalleled experience of the past two years, and the social motives for doing this work and its social rewards will probably have a new emphasis.

The committee on High School Courses will have ample time to present its conclusions and recommendations and to stimulate discussion that should lead to some definite and helpful action. The consideration of this and other speech problems of the high schools should interest and help every high school teacher who can possibly get to Chicago. They are problems, too, that are of direct concern to most college teachers.

Another important discussion will center about the report of the committee on First Year Courses in Colleges and Universities. Time will be allowed for a serious effort to make progress toward standardization.

Emphasis will be laid on the interpretative and dramatic phases of our work. There is certain to be a fight here which will be exceedingly interesting and profitable, and we may get on toward general agreement as to what is fundamental.

What is the Conversational Standard of speech making? It is what we all say we teach; yet we have very different methods, offer very different advice, and get very different results. Woolbert has been thinking, psychologically of course, on this, and he may get us closer together after stirring us up to a defense of our pet ideas.

We are hoping that Professor D. C. Miller, author of "The Science of Musical Sounds," can give us one of his thrilling lectures on the analysis and synthesis of sound waves and some of the very significant conclusions he has drawn. If so we shall see sound waves thrown on the screen before our very eyes and shall see some of his marvelous photographs of sound waves.

These are a few program hints. The program is certain to be interesting and helpful. Even more enjoyable and helpful will

be the face-to-face talks you will have with friends and other men and women you want to know. You can not afford to stay out of touch with your colleagues if you really mean to teach better tomorrow than today. Who is there who does not have such an intention? Anyone? If there is, the thing we should do is: stay at home and—get out of the profession. Put December 29, 30, and 31 right down on your calendar and be on hand when the first session opens Monday morning prepared to put in three of the most profitable days of your teaching experience.

The Auditorium Hotel offers the following rates:

Room for one occupant without bath \$2.00 per day and up.

Room for two occupants without bath, \$3.00 to \$4.00 per day.

Room for one occupant with private bath \$3.00 to \$4.00 per day.

Room for two occupants with private bath \$5.00 and \$6.00 per day.

As I have said, every member will get a copy of the program by mail as soon as printed. I shall welcome requests for programs from teachers not now belonging to the Association. Members are also urged to send me the address of non-members who would probably be interested in knowing of the meeting and the program. Let us pull together now; let us all get together in December.

HOWARD S. WOODWARD, *President.*

## NEW BOOKS

*A Manual of Exercises for the Correction of Speech Disorders.*

By MRS. M. K. SCRIPTURE, and EUGENE JACKSON, 1919. Pp. 18+236, Cloth, \$2.00. F. A. Davis and Company, Medical Book Publishers, Philadelphia.

This book consists of a short introduction followed by a compilation of exercises for the correction of speech disorders, divided into forty-nine lessons. There are breathing exercises, work on the vowels, chanting, dialogue, work on rhythm, inflection, phrasing, consonants, and Dr. Scripture's old exercises, *The Octave Twist*. In explaining the scope of the present work, the writers say:

"These books on Speech Correction, the first volume of which appeared serially in the *"Laryngoscope"* of 1918, are devoted to the theory of speech disorders and explanation of the methods to be used in the correction of stuttering, lispings, cluttering—the speech resulting from various organic defects and negligent speech in general. They are written in the hope of meeting the demands of teachers who must undertake the correction of pupils, either in private or public schools. In preparing them we have been impelled to explain a few fallacies that exist concerning the subject of speech defects, and at the same time provide systematic methods for those who are intending to correct such defects. The first volume is devoted to definitions of the defects, the etiology of them, diagnosis and therapy. This, the second volume, is an exercise book for both teacher and pupil, and contains material which is the result of years of labor and experimentation with both private and clinical dispensary patients."

This second volume, consisting of *A Manual of Exercises*, which seems to be the only one available to the general reader, would be of little use without the first volume. Only highly trained teachers quite familiar with the correction of speech defects in children would be able to adapt the exercises to individual cases. Especially, in the

case of stuttering, much harm is done by the indiscriminate use of exercises directed to training the speech mechanism.

S. B.

*University Debaters' Annual:* Edited by EDITH M. PHELPS, New York. H. W. Wilson Co., 1919. Cloth. Pages 234. \$1.80.

The series of yearly publications of which this is Volume V is already sufficiently well known to the readers of the *QUARTERLY* so as to make an extended discussion of the volume unnecessary. Debates are published upon questions dealing with the cabinet system of government, federal employment of surplus labor, and government ownership of railroads. There are three debates on the last subject. Skeleton briefs and bibliographies are included for each subject treated.

J. M. O'N.

*Debaters' Manual:* Compiled by EDITH M. PHELPS, New York. H. W. Wilson Company, 1919. Cloth. Pages 191. \$1.25.

This is the third and revised edition of a well-known manual compiled from test books, bulletins, and periodical articles dealing with debating. Bibliographies, references, and suggestions which ought to be helpful to debating organizations working without competent instruction, are included in great number.

J. M. O'N.

*Mastery of Speech.* Sub-title, A Course in Eight Parts on General Speech, Business Talking and Public Speaking, What to Say and How to Say It Under All Conditions. By FREDERICK HOUK LAW, Ph.D. Independent Corporation, New York, 1918. \$5.00.

This "course" consists of eight little paper-backed pamphlets averaging 68 pages of text each. The pages are just half the size of the *QUARTERLY JOURNAL* page, and double spacing is used with extreme liberality. Italics, capitals, and other varieties of type are used with like liberality.

Dr. Law says, "It is the object of this course to give you full opportunity for self-training in every kind of speech, from the simplest form of daily speech to the work of the most important public speaker."

The Independent Corporation says in an advertising letter, "We aim to give you all the advantages you would have if you had engaged a private instructor. A private instructor would say, every few minutes, STOP AND THINK. Make your course a THINKING COURSE."

Dr. Law thus states the reward for study of the course, "Here is your opportunity to gain success. Learn the art of speaking well in daily life and you will become a master speaker for all times and occasions."

The reward, in the language of the Independent Corporation: "The result is as certain as anything can be. You will become A GOOD SPEAKER."

That these claims are justified is amply proved, of course, by evidence such as follows:

Exhibit A. "Silent Simms." (The Independent Corporation has refused to tell who he is.) How he "became a master of speech" through this course has been widely heralded in the advertising columns of many papers and magazines ranging from the Sunday School Times to The New Republic. He says, "And the whole thing was so simple that in a single evening I learned the secrets that turned me into a very dynamo of ambition."

Exhibit B. A. W. Gezeline, 5837 Augusta St., Chicago. Extract from a letter to the Independent Corporation dated March 17, 1919: "The books are excellent, as they give every detail so very clear. It makes it so very easily understood and seems to fill in and show so clear all faults that anyone can make."

Exhibit C. J. J. Connelly, Grand Trunk Railway System, Montreal. Excerpt from a letter to the Independent Corporation dated March 17, 1919. "I was particularly impressed with the first two paragraphs in Book I, which described the Indian Chieftain and the Sear."

Exhibit D. Excerpt from a letter addressed to the writer by the Independent Corporation, August 19, 1919: "Three editions of Dr. Law's great course in Mastery of Speech were exhausted in short order. The fourth edition is going rapidly. We predict that one hundred thousand people in the United States will have a better command of Business Talking and Public Speaking next year because of their having purchased Dr. Law's Mastery of Speech Course this year."



Surely the lessons taught by Lydia Pinkham and Hartman of "Peruna" fame have been well learned. Any lesson picked at random from the "Course" amply establishes the relationship in quackery. We will begin with Lesson I reprinted verbatim, using as nearly as possible the same type and spacing as in the original.

## MASTERY OF SPEECH

### LESSON I

#### How to Assume a Proper Attitude for Speaking

**KEY WORDS: ACCUSTOM YOURSELF TO ERECT AND PROPER ATTITUDES.**

Consider two pictures of men who are speaking.

One is an Indian chief come to deliver defiance. He stands erect, his shoulders thrown back, his head held high, his chest expanded, his muscles alert and ready to act.

The other is a slave cringing before his master, to whom he has come begging for forgiveness. His body is bent, his head is low, his shoulders droop, his lungs hold hardly enough air for speech, and his muscles are lax and inert.

*You also may speak like a conqueror or like a slave.*

If you form a habit of speaking with inert body and unexpanded chest that position will react upon what you say. Your position affects your mental attitude. You will speak weakly, *your thoughts will lack point*, your whole effect will be that of one who is not a conqueror.

Sit at your usual desk, with both feet upon the floor. Throw your shoulders back, straighten your spinal column, and take three deep breaths. Hold that position, keeping the chest well thrown out, whether you lean forward, sit erect, or lean backward. *You are now in the best position for talking on a business matter.*

Do you remember the long-legged boy at school who used to recite while he stood on one foot, with the other foot and leg extended as though he wished he had left them at home?

Do you remember the politician who put his hands into his pockets and talked about himself? And the visitor who leaned on the reading desk as if he were tired? And the stiff, jointless man who never moved while he talked?

Of course you remember them. They have spoken in every school. Don't imitate any of them.

*Be yourself, easy and natural, but be dignified.*

Stand erect, resting your weight almost equally on both feet, but with one foot slightly advanced, the arms held loosely, the shoulders well thrown back, the head well held, and the stomach kept in. Let the position be easy and in no sense stiff. *You are now in the best position for speaking to an audience.*

Always assume the proper attitude. Sit or stand erect. Fill your chest. Hold your head high. Speak with muscles quick and ready. That position will help you to think clearly and to speak forcefully.

If you stand, rest your weight almost equally on both feet, with one foot slightly advanced. Don't stand, like a stork, on one leg, and don't lean on or against anything. Assume the position of a soldier at attention.

It is never proper to put either hand in a pocket.

Above all, do not sit or stand stiffly. Be strong, forceful, masterly, *but be natural.*

Do not hold one position too long. Move about somewhat as you would do if you were alone.

Stand erect, as directed above, take a manuscript or a light book in the left hand only. If you hold a book place the first, second, and third fingers under the book, and the little finger and the thumb on the open pages

towards you. *You are now in the proper position for reading to an audience.*

Adapt your position to the circumstances, but always be like the Indian chief, dignified, stong, and manly in you attitude. That alone will make you a convincing speaker.

#### PROBLEM.

Imagine that you are speaking to an audience. Assume the proper attitude.

Since nothing but the attitude of an Indian chief is needed to make anyone a convincing speaker, why not sell this lesson to the aspiring prospect for \$1.00 and let him save the other \$4.00? Why ask him again and again to demonstrate the power of absurd suggestion, to swallow more formulae and doses of dogma? Of course he knows now that when he assumes the posture described, it is easy and natural and dignified; he is simply being himself. He knows what it is to have "the head well held,"—just "hold your head high" and be an Indian chief. "Speak with muscles quick and ready. That position will help you to think clearly and to speak forcefully." No wonder Mr. Gezeline says, "The books . . . give every detail so very clear"! And then, "with one foot slightly advanced . . . assume the position of a soldier at attention." Now, how is that to be done? Nobody knows, but it is "simple"; just do it! Again, the world is full of good speakers who do sometimes put their hands in their pockets. Why is it never proper to do so? No explanation or justification is needed; the task of becoming a convincing speaker is being made "simple" so it can be "learned in one evening."

The tyro has now learned that the only thing necessary to be a convincing speaker is to stand like an Indian chief. Still he is led on through 163 more lessons. In the second lesson he learns "How to Use the Hands in Speech." It is summed up in *italics* thus, "Let the hands swing naturally, and move with the thought. Let them rise now and then into gesture." The remaining lessons in Book I dispose of the following subjects:

- Lesson 3. How to Gesture.
- Lesson 4. How to Breathe in Order to Improve Speech.
- Lesson 5. How to Improve the Use of the Lips in Speech.
- Lesson 6. How to Take Care of the Organs of Speech.
- Lesson 7. How to Improve the Quality of Your Voice.
- Lesson 8. How to Cultivate Flexibility of Tone.
- Lesson 9. How to Avoid Nasality.
- Lesson 10. How to Pronounce Vowel Sounds Correctly.
- Lesson 11. How to Pronounce Consonant Sounds Correctly.
- Lesson 12. How to Master Syllabification.
- Lesson 13. How to Master Enunciation.
- Lesson 14. How to Learn Correct Pronunciation.
- Lesson 15. How to Avoid Typical Speech Errors.
- Lesson 16. How to Conquer Foreign Accent.
- Lesson 17. How to Gain Ease in Speech.
- Lesson 18. How to Gain Fluency in Speech.
- Lesson 19. How to Use Emphasis Properly.
- Lesson 20. How to Speak with Proper Inflection.
- Lesson 21. How to Speak With Proper Melody.
- Lesson 22. How to Make Proper Speech Phrases.
- Lesson 23. How to Conquer the Habit of Drawing.
- Lesson 24. How to Prevent Lipping.
- Lesson 25. How to Prevent Stammering.
- Lesson 26. How to Cure Stuttering.
- Lesson 27. How to Speak with Proper Subordination.
- Lesson 28. How to Enlarge Your Vocabulary.
- Lesson 29. How to Improve your Speech Through Imitation.
- Lesson 30. How to Improve your Speech by Reading Aloud.

Has the reader yet begun to suspect that he has undertaken something more than the mere striking of an attitude? But let him not be dismayed; he is told how to improve the quality of his voice in two little pages, how to emphasize properly in two more, and in one and a half more he can learn how to prevent stammering

The conclusion to Book I says in part: "In Book I you have mastered the details of speech, and have learned how to avoid the faults that mark poor speakers. You have now become a far more excellent speaker than is the average person. . . . Book I has made you a master of speech. Book II will make you a master of language."

The subject of Book II is: "How to Use Words Correctly." It contains more useful and less harmful "instruction" than any other part of the "course." It is safe and wholesome to advise the study of such matters of vocabulary as synonyms, antonyms, denotative and connotative words. On the other hand, it is positively vicious to lay down three rules which call for the use of "long words" to gain dignity, beauty and accuracy, followed by these remarkable sentiments: "Notice the speech of daily life. Most of it is in short words. The speech of children, of laborers, and of people in general is largely in short words. Now notice the speech of the courts, of lawyers, of doctors, of professional men of all kinds. You see that it is largely in long words. The long word is usually the more accurate, for it has not been subjected to abuse through frequent use"!!

Of the 27 pages of text in this Book about 11½ pages consist of lists of synonyms, antonyms, expressions to be avoided, and the like. Most of this material is innocuous enough, but it is resourceful padding which puts into a list of "typical examples" of "errors that are characteristic of ignorance" such expressions as the following: "Amherst is a great school." "Yale is nothing but a college." "Give me the lend of it." Thirty-five "over-used words," with comments, are made to cover more than two pages by double spacing. The following will illustrate the nature of this filler: "And. (Try not to use it except between nouns and verbs)"! "Nice. (Why use it all the time)" "Get. (There are many synonyms)" "Love. (You probably mean some other word)." "Darling. (Use it properly.)" "Dear. (Use proper synonyms)."

Book III has for its subject, "How to Speak Well Under All Ordinary Conditions." There are 19 lessons covering such topics as: "How to Use the Eyes While Speaking"; "How to Make a Point of Contact in Speech"; "How to Make Use of Compliment"; "How to Gain the Power of Silence"; "How to Speak Humorously"; "How to Use Slogans in Speech"; "How to Speak Inductively" (taught in two pages); "How to speak Deductively" (taught in three pages).

The charlatanry of these pamphlets is well illustrated by the Introduction to Book III. It reads as follows: "Since, in Book I, you mastered the art of uttering English sounds correctly and pleas-

ingly, and in Book II the correct and effective use of words, it might seem that you had learned all the foundations of speech.

"There is, however, one further step to take.

"In Book III you are to learn *the psychological foundations of speech*—the art of making personal appeal to your hearers.

"This Book will complete the foundations of your study of speech. Master the first three Books, and you will be an accomplished speaker."

At the end of the first "lesson" the reader was a "convincing speaker." At the end of the first book he was a "master of speech." When he arrived at the end of the second book, he was "well on the road to being an unusual speaker." At the end of Book III he has "mastered the three foundations of all good speech for any purpose whatever." Neither here nor anywhere else in the "course" is the student given the slightest hint that speech-making is fundamentally a problem in the communication of thought.

Here, then, is the formula every "Silent Simms" is to read; these are the "foundations of speech" which when "mastered" are guaranteed to make him an accomplished speaker: Be an Indian chief; use the hands, have a flexible voice; have good pronunciation and enunciation; do not lisp, stammer, or stutter; have a large vocabulary; use the eyes, the light, compliment, silence, brevity, humor, epigrams, slogans, and questions. Behold—"an accomplished speaker"! What a pity it is that anybody should undertake so superficial and artificial and impracticable a program of self-improvement in speech. Yet according to the Independent 100,000 people will have exposed themselves this year to the most dangerous set of suggestions for speech improvement that I know. When they have finished the first three books they go on with four books that are more silly than harmful.

Books four, five, six and seven show successively how to speak in business life, under trying conditions, in public places, and on public occasions. The "accomplished speaker" now learns such things as these: "How to talk to inferiors" (3 pages), "How to talk to superiors" (2 pages), to workmen (2 pages, Lesson 68), to common laborers (3½ pages, Lesson 118), to a private secretary, to inspectors, to government agents, "How to sell insurance" (2½ pages), "How to give expert opinion" (2 pages), "How to make excuses," to ask for a loan, to talk when interrupted, "How to present

strike grievances," "How to Answer Strike grievances" (Here in 5 little pages Mr. Gompers and Judge Gary may learn just how to settle the steel strike!), "How to talk in times of danger," of disorder, or riot, "How to talk to callers," to servants, to prisoners, to street strangers, to a policeman, to a clergyman, "How to teach" (3 pages), "How to debate" (3½ pages), "How to give an address on a national holiday" (3 pages), "How to use proverbs," business maxims, jokes, foreign expressions, and "How to find selections for practice."

I said any lesson picked at random would reveal the quackery of the "course." Lest I be suspected of misrepresenting the 163 "Lessons" which follow No. 1, we will reprint the most of the last lesson verbatim.

#### LESSON 164.

### How to Select a Subject for Speech

**KEY WORDS: SELECT A SUBJECT THAT IS BASED UPON A WIDELY ACCEPTED PRINCIPLE.**

*When you are in doubt on what subject to speak, select one that is based upon a widely accepted principle. This gives you three advantages.*

1. You will be at harmony with most of your hearers.
2. You will have a broad field on which to speak.
3. You will have a subject of commanding importance.

Here are some directions how to find subjects:

1. Note topics that are suggested by current events.
2. Note topics that are suggested in recent speeches.
3. Note topics that are suggested in recent books.
4. Note topics that are suggested in recent plays.



5. Notice the subjects on which men express differences of opinion.
6. Notice the recent demands of labor.
7. Notice recent plans for public improvement.
8. Notice recent plans for national development.
9. Notice topics concerning foreign relations.
10. Notice new educational plans.

**Here are a few topics that will help you in selecting a subject for public speech:**

The next and last two pages of the lesson carry 50 subjects of which the following are illustrations: The Opening up of Asia, Democracy for All the World, Reciprocity, State Universities, Personal Efficiency.

The Introduction to Book 8 says, "No matter how accomplished a speaker you may be, you will always have occasion to look for material that will help you in your speaking. . . . Study Book 8 carefully, for it is a mine of information." Not until this point is reached does the "accomplished speaker" of Book 3 get the slightest intimation that the choice of a subject or the selection of subject matter has anything to do with his wonderful success! It would be vicious enough to implant so perverted a conception of speech-making in the minds of 100,000 readers even if this last Book gave sound and wholesome instruction. Lesson 164 is enough to prove that it is unsound and positively detrimental.

But there are six other so-called lessons in this Book. It would be hard to conceive how more logical and psychological heresy and more concentrated twaddle could be double-spaced into one little pamphlet. The first "lesson" in the Book reveals "How to Use Proverbs" as the first problem in looking for material. It consists of forty "proverbs" prefaced by the following amazing advice:

**KEY WORD: REFER TO PROVERBS WHENEVER POSSIBLE**

*"Proverbs are the crystallized wisdom of the centuries. They stand approved by time."*

"Therefore, when you refer to a proverb you refer to undisputed authority."

**Here are some proverbs suitable for use in speech:**

"Refer to them often when you talk."

Forty proverbs follow. Here is some of this "crystallized wisdom of the centuries": "A dillar, a dollar, a ten o'clock scholar." "Don't bark up the wrong tree." "The best is yet to be." "Love and be loved."

The next "lesson" advises "referring habitually to well-recognized business maxims." Some of these maxims are: "Advertising pays." "Money talks." "We guarantee satisfaction."

It takes just 131 words in Lesson 160 to teach the reader "How to Use Quotations." On the next 3 pages are 25 "excellent quotations that you may use frequently." One of them is: "Awake! Arise! or be forever fallen." Another: "Much may be said on both sides." Another: "Lives of great men all remind us" etc. And yet another: "Truth forever on the scaffold" etc.

Everytime you make a speech, according to Lesson 161, you are to "brighten your speech by telling humorous stories." Six pages of stories follow. Here is a sample:

"Lady (to a wounded soldier in hospital)—'You must have come through some pretty tight squeezes?'"

"He (guiltily)—'Well, ma'am, the nurses have been pretty good to me.'"

Another three and one-half pages of this "mine of information" shows "How to Use Foreign Expressions," for "like proverbs, such expressions have an authoritative value." Here are samples from these pages, with the translations as given. "Au revoir—Goodbye until we meet." "Homo sum—I am a man." "Noblesse oblige—Nobility bring obligations." "Tout de même—Just the same." "Zeitgeist—Spirit of the times." A half a page of advice accompanies this list of expressions. The gist of it, repeated three times, is, "Immediately translate any foreign expression that you use!"

There are left for consideration in Book 8, twenty-two pages of which twenty-one present nineteen oratorical passages covering the period from Patrick Henry to Woodrow Wilson. The following directions preface these passages:

1. Read every selection aloud.
2. Read with appropriate emotion.
3. Read with appropriate emphasis.
4. Commit a few passages to memory.
5. Make definite attempts to imitate these selections in speeches of your own composing.

Here as elsewhere the author has next to no interest in speech as an expression of thought. Every passage has its title and author, nothing more. An excerpt of seven lines from Lincoln's second inaugural is given under the title "Malice toward None." Suppose the purchaser of "Mastery of Speech" should accidentally have an interest in the influence that the occasion has on a speech, or suppose he should want to base his judgment as to the appropriate emotion or appropriate emphasis on a full understanding secured by a reading of the complete speech, how long would it probably take him to find the speech from which was taken the page on "American Responsibility" by Theodore Roosevelt? There is no documentation of a single selection, or anything else in all this "course." Permission to reprint may have been secured, but there is no indication of it; and nowhere in the course is a single acknowledgment made, a happy thing, of course, for those to whom acknowledgments might be made, if there are any!

The utter superficiality of this so-called "Mastery of Speech" is as evident in every line as in all the passages quoted. If there are any with the intelligence and perseverance of a Demosthenes among the 100,000 purchasers, they have no need for all this "simple" instruction and simpler mass of illustrative matter. It is not written for such; it clearly is written for such as use "boddle for bottle" and "joinal for journal" (pages 65 and 66, Book 1). For such readers what meaning can there be in the command, "Read with appropriate emphasis," even if they really made this a thinking course when they read the two pages (with liberal double-spacing) on Emphasis in Book 1? Can anyone hand a stammerer 1½ pages of advice for self-cure and go away with a straight face? Can it be that Dr. Law actually thinks that the stuttering purchaser of his course will get any real good from and not be harmed by the two

pages of advice he buys for reading and practice? No one would believe he could after reading the introduction of the author with its glowing tribute to his intelligence. Even the Independent Corporation can hardly expect to eradicate foreign accent by selling the prospect the following rules: 1. Breathe deeply. 2. Open the mouth fully. 3. Avoid nasality of tone. 4. Avoid harshness. 5. Avoid guttural tones. 6. Avoid too great emphasis. 7. Speak in a natural and easy manner. 8. Do your best to imitate those who speak correctly. 9. Study the dictionary carefully. 10. Ask your friends who speak correctly to aid you in pronunciation.

Superficial and unsafe as are the contents of this "Mastery of Speech," superficiality and peril are fully as evident in its omissions. For instance, the outlining of a speech is not once touched. The whole problem of the arrangement of speech material is utterly ignored. It goes without saying that this omission alone makes the claim of "mastery" hollow pretense.

Speech-making is taught as a game, and a game that is mastered when a number of tricks have been revealed and many formulae divulged. Such an attitude toward public speaking could do no harm if the course were put in ordinary text-book form and offered to teachers of speech. Nobody would use it. Put up in vest-pocket form at \$5.00 and widely and shrewdly advertised to "show anyone how to become a convincing speaker," it possibly does fall into the hands of thousands of people striving for success through self-improvement. No doubt some of them take it seriously and become imbued with this perverted conception of speech-making. Having such a point of view they carry out this program of imitation from the Indian chief's posture to the rhetorical style of Patrick Henry's "Liberty or Death." They try to debate according to the brief formula points 4, 6, and 7 of which are: "Lay down *at least three* issues, or three main lines of proof." "Quote freely from authority." "In you debate issue two or three challenges to your opponents, basing your challenges on points that you believe beyond dispute. 'I challenge my opponents to deny the facts presented in this book, which I lay on the table.'!! When they make nominating speeches, they always speak deductively; when seconding nominations they always follow an inductive process; when upholding or opposing a motion they always follow a deductive line; when making an after-dinner speech they always "proceed from a humorous anecdote to a serious proposition," observing all the while the 15

don'ts; to divest themselves of a Russian-Jewish accent they "avoid giving an increasing inflection at the end of words," as well as simply avoiding eleven other things, among them guttural tones and nasality.

About a half of this course is not open to such criticism. It does not pretend to develop public speakers. It is occupied with the laying down of brief, comprehensive (?) rules and formulae for carrying on telephone conversations, talking to prisoners, reporters, and collectors, for selling insurance,—in fact, it makes the course "all things to all men." If this part of the course were advertised for what it is and sold to such as want this kind of stuff, there might be no serious objection.

But the course is advertised to develop "masterful public speakers," and it contains instruction which is guaranteed to effect that result if the reader will work at the task. The most serious indictment against this intellectual nostrum, it seems to me, is that it takes advantage of the sincere desire for knowledge and success which a vast number of people are trying to satisfy. It offers an utterly inadequate discussion of the subject. There is much advice that is pernicious. It is full of advice that is futile as would be a reading course guaranteed to develop operatic tenors. It is bad enough to take the \$5.00; it is worse to cater to or stimulate an intellectual enthusiasm which the proffered service is almost certain to make ridiculous or kill. Whether the students become ridiculously superficial and mechanical speakers, or lose courage for all self improvement through failure in this misguided effort, will depend largely on the persistency with which they do what they are told.

The Independent Corporation boasts of its "seventy years of honorable history," and it was honorable. Today it says of this so-called "Mastery of Speech," "Master the individual lessons, and you will UNCONSCIOUSLY MASTER THE PSYCHOLOGY OF PUBLIC SPEECH. You will become a convincing, a powerful, a masterful speaker." Because of the Independent's honorable history, many people will think this statement is true. It may be a safe thing to do; the minds of people are not protected by laws as are the pocketbooks of investors and the stomachs of the sick. Yet who can say it is honorable?

The Independent spreads broadcast such extravagant stories as that of "Silent Simms," cunningly calculated to give the impression that it is true and exact biography. I twice asked for the name and

address of this witness to the power of Dr. Law's course. The first letter, addressed to the Independent Corporation, went unacknowledged for two months. The second, addressed to the managing editor of the Independent, elicited the information that "the names have been substituted in our ads by request of the persons referred to." So this master of speech is still a mystery. But the Independent (not the present Independent Corporation I take it), has written 70 years of honorable history.

The Independent Corporation says, "We are not asking \$75, \$50, or even \$10, but the remarkably low price of \$5. Were we not in position to handle this course in great quantities, you would not be able to buy it at this wonderfully low price." Why? There are eight little stapled pamphlets in paper covers. Many texts, admirable in quality, as expensive in typesetting and paper consumption and well bound in cloth, can be bought for much less than half this price. One wonders, does the Independent Corporation take pride not only in its history but also in the promotion of its course in memory training, character reading and speech? Perhaps it really does take pride in promoting a course which says, "For some time the Independent has printed a column of 'Remarkable Remarks,' a series of epigrammatic sayings by people of the day. 1. Read that column week by week. 2. Quote from it in your daily speech." [From "How to be Epigrammatic in Speech," Book III, page 47.] It must also be a source of pride to the Independent Corporation that the Editor of the Independent is given four pages of the twenty-one pages of speech excerpts in Book 8. The extracts from Lincoln's speeches cover one page.

The New Republic, the Sunday School Times, and many of their contemporaries accept the advertising of this wonderful "course" which is guaranteed to make masterful speakers. I suppose they would not admit "Tanlac" to their columns; will they exclude "Mastery of Speech" when they know as much about it as about patent medicines?

Finally, there is due the author of this fearfully and wonderfully padded panacea for all the ills of speech one acknowledgment. The writer has been moved by the reading of the course to the use of two foreign phrases, quoted with their translations from Book 8, page 24:

"Furore scribendi—a rage for writing."

"Ad nauseam—so as to disgust."

H. S. WOODWARD.

## PERIODICALS

### LETTERS ON STAMMERING.

The following interesting letters are clipped with permission, from *The Volta Review*, September, 1919.

610 N. El Molino Avenue,  
Pasadena, Calif., July 4, 1919.

Editor *Volta Review*, Washington, D. C.

Dear Sir: I hope that you are not disposed to contribute to the injury of the 200,000 or 300,000 stammering pupils in the public schools; so I make a few corrections to the features in Mrs. Mabel C. Gifford's report, recently published in *The Review*, which would contribute to their injury if not corrected.

Those injurious features are:

- (1) Endorsement of the Bluemel theory, also the Swift theory.
- (2) Advocacy of breathing and articulatory exercises.
- (3) Disparagement of the spontaneous recoveries.

#### *The Bluemel Theory*

Mrs. Gifford is right in finding the Bluemel theory very convincing. None other than Dr. Makuen was carried away by the plausible presentation of it, and it is probably the most accepted view in this country. But Dr. Makuen quickly repudiated it as " . . . not altogether satisfactory or conclusive, . . ."; Fletcher classified it with Swift's theory and found both to "seem on their face to be so palpably wrong that a lengthy investigation into their merits seems unnecessary."; and it has been disproved many times. Lack of space precludes full presentation of the fallaciousness of this transient auditory amnesia theory, but enough may be presented to show its unacceptability. (a) Bluemel himself admits that it does not account for the cases acquired by association and imitation, so it



is inapplicable to what Fletcher considers to be more than half the field. This alone makes the theory untenable. (b) Amnesia is a form of aphasia, a disorder which occurs most frequently in advanced age, whereas stammering does not occur in advanced age. (c) Aphasia is generally accompanied by other disabilities, whereas stammering is independent of complications. For instance, auditory amnesia is necessarily accompanied by partial deafness. Bluemel admits this complication; he says, "Ball records a case that shows clearly the effect of auditory amnesia." . . . "he said, 'The words I can't pronounce are the words I can't hear'." But (d) Dr. Makuen, as a result of a study of 1,000 cases of stammering, found that, "Only about 3 per cent had subnormal hearing, and this seemed to be purely accidental and in no respect related to the affection." This testimony of Dr. Makuen is an absolute bar to acceptance of the Bluemel theory. Between this testimony, which is a record of observations by a trained observer of an overwhelming number of cases, and the theory, which is an opinion supported by evidence which on close examination condemns it, the impartial investigator must choose the testimony; and until Bluemel disproves that testimony he has no case whatever. (e) Mention has been made of Bluemel's arguments in support of his theory which turn out to be condemnation. In order to show that stammering is caused by inability to recall the vowel, he had to deny stammering on consonants; but the undeniability of the well-established stammering on consonants is shown by Bluemel's own words. He says, "If the stammerer's difficulty lay with the articulation of the consonant, he would stammer quite as much at the end of a word as he does at the beginning." Note, he does stammer at the beginning, which is generally a consonant. So we have not only Bluemel's admission of stammering on initial consonants—he makes many such admissions—but we also have a satisfactory explanation of the absence of stammering on final consonants, which is that the conscious speech effort, which conflicts with normal speech and thereby produces the struggle, is made only at the beginning of utterance; when the normal speech prevails, it continues until another misdirected effort is made in order to avoid stammering on another feared sound. (f) Bluemel says, "When the stammerer finds himself suddenly checked in the utterance of a word, he frequently attempts to elude the word by the use of synonyms." But how can he select synonyms for a word

which he cannot recall? To claim that the vowel is all that he cannot recall and that he could select synonyms in that case is obviously to quibble, for there could be no selection from groups such as "tan," "ten," "tin," "ton."

We have given five bars to the acceptance of the Bluemel theory, and the list is only begun. Indeed, of all the theories of any plausibility there is probably none other so vulnerable. Its author wrote so much that he supplied a mine of disproof. Compare it with the Swift theory, namely, inability to visualize. This theory, equally fallacious, affords comparatively few points of attack, for it is not necessarily accompanied by complications the absence of which would negative it, there is no standard of visualization, and the mere allegation of inability to visualize will frequently be accepted, whereas no one whose time is valuable is likely to devote much of it to an attempt to determine the relative visualization ability of stammerers and non-stammerers. Similar considerations make the Freudian view, as well as the Swift view, more acceptable than the Bluemel view. From all the libido of an individual's history, multiplied to an unlimited extent by the system of interpretation, it is as easy to allege one particular libido to be the source of the stammering as it is difficult to disprove the allegation. How long must we wait for the public to discard all these mistakes and realize the truth so well spoken by Dr. Kenyon, ". . . no constant or characteristic anatomical imperfection of either the cerebral, or nervous, or peripheral organs related to speech is known to be present."

#### *Breathing and Articulatory Exercises*

The injuriousness of the breathing and articulatory exercises is not only established by the ultimate intensification of the impediment in most of the stammerers who are induced to indulge in them, well known to all impartial investigators of the disorder and ably recorded by Dr. Liebmann and other investigators, but it is also established in other ways. For instance, Mrs. Gifford says, "Speech is, essentially an unconscious habit . . .," and this is true; normal speech is automatic; we will to speak and speech comes without our knowledge of how it comes. The stammerer, fearing difficulty, makes a conscious effort and impedes his normal speech. There is no doubt about this, for it is perfectly evident to any one who observes stammering. Moreover, we know that when the stammerer desists from

the conscious effort his speech comes. The effect of the exercises, although temporarily distracting, and therefore apparently beneficial, is to induce further conscious efforts and thereby to intensify the difficulty. As Mrs. Gifford says, the exercises are "designed to bring under conscious control the mechanism of breath and voice;" and in an unembarrassing environment this conscious speech is possible; but under the influence of fright it results in terrible stammering.

### *Spontaneous Recoveries*

The spontaneous recoveries, although generally denied or minimized, are a matter of indisputable statistics. This has been shown so often that only a brief outline is necessary here. In the schools of this country the sex ratio of stammerers, girls to boys, is 1 to 3; in adulthood the sex ratio of stammerers, women to men, is approximately 1 to 9. Reducing these ratios to a common denominator, we get for the school ratio 3 to 9 and for the adulthood ratio 1 to 9. Two-thirds of the stammering girls or two-thirds of the stammering of the girls has disappeared. The disappearance cannot be of the girls, because their mortality rate is lower than that of the boys; so the disappearance must be of the stammering, and such is the case, as observation shows. Bluemel himself says, ". . . there are approximately three times as many stammering children as stammering adults. Late in childhood or during adolescence many stammerers gradually lose the impediment."

### *Summary*

The facts are that the stammerer has no inherent defect, that exercises intensify his difficulty ultimately, and that there is extensive spontaneous recovery, which is susceptible of application to all stammerers, especially youthful ones. Non-indulgence in the conscious speech efforts is the means of recovery. At present the public schools confirm the stammering children in their impediment by means of the oral work exacted of them, and in some cases further confirm the affliction by means of enforced articulatory exercises. The insincerity which pervades the field of stammering is clearly revealed by the facts that immaterial discussions are multiplied, and that at the same time we are knowingly (the United States Bureau of Education admits the injury of the oral work to the stammerers)

confirming from 200,000 to 300,000 unfortunate children in an affliction which lasts for life. The first evidence of sincere interest in the welfare of the stammerers will be the abolition of oral exactions for stammerers in the public schools. If after that special teachers are to be employed for the correction of stammering, their efforts should be, not the inculcation of injurious exercises, but discouragement of the convulsive efforts and encouragement of the fluent periods which every stammerer has. Dr. Liebmann has clearly described his methods of encouraging these periods.

ERNEST TOMPKINS.

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August 4, 1919.

Editor *Volta Review*.

Dear Sir: It seems to me that Mr. Ernest Tompkins, in his letter to the Editor of *The Volta Review*, does not make out a very strong case against my theory of auditory amnesia as the primary cause of stammering; and most of the arguments that he advances to confute the theory are fully answered in my book, *Stammering and Cognate Defects of Speech*.

a. Mr. Tompkins objects that auditory amnesia does not account for stammering when the stammering results from imitation or association.

This is certainly true, and I have discussed the pros and cons of the matter in my book (Vol. I, pp. 271 ff.). I would simply emphasize here that most physical diseases have their hysterical counterparts, and that in these hysterical conditions the physical symptoms of the disease are accurately reproduced, although the underlying physical causes are absent. Thus we have hysterical lameness as well as physical lameness, hysterical epilepsy as well as genuine epilepsy, hysterical blindness as well as optic blindness; and I believe that we have hysterical stammering as well as amnesic stammering, the hysterical form of the defect being due to association or imitation.

It is impossible in the study of disease to make the causes of physical maladies explain the hysterical imitations, and if this were necessary no theory of disease would be tenable.

b, c, d. Mr. Tompkins argues that aphasia occurs in "advanced age," while stammering occurs in childhood. He also states that

amnesia is accompanied by partial deafness, whereas stammerers have normal hearing.

I must admit that organic aphasia (that is, aphasia due to destruction of brain tissue) is generally a disease of adult life. But the stammerer has no such form of aphasia (Vol. I, pp. 227 ff.). His malady is functional rather than organic (Vol. I, p. 200), and I have suggested that the functional disturbance causing the amnesia is an abnormal cerebral congestion or flow of blood to the brain (Vol. I, pp. 221 ff.). Mr. Samuel D. Robbins has recently investigated this problem at the Psychological Laboratory of Harvard University, and he finds that cerebral congestion is always accompanied by stammering. He concludes his report by stating, "My experiments confirm Dr. C. S. Bluemel's theory that stammering is caused by transient auditory amnesia in the auditory speech-center brought on by cerebral congestion."\*

Thus we may regard the amnesia causing stammering as functional rather than organic. But even if it were organic it would not be necessary for deafness to exist; for, though the auditory memory center were totally destroyed, the patient would still hear clearly with the auditory center of the other side of the brain. He would not, however, interpret what he heard, and would suffer from so-called word-deafness. A mild form of this word-deafness is sometimes present in stammerers (Vol. I, pp. 235 ff.), a fact that would tend to confirm the theory of auditory amnesia.

e. Mr. Tompkins argues that because stammering occurs at the beginning of words it must necessarily be the initial consonant that causes the stammering, and he quotes a passage from my book as being "Bluemel's admission of stammering on initial consonants." But I have merely stated in this passage that stammering occurs at the *beginning* of words, and in the context (Vol. I, pp. 183 ff.) I have stated that the stammering occurs not on the consonant, but on the vowel. When the stammerer says *t-t-t-ten* for *ten*, he says the consonant a number of times, thus proving that he can say it. He repeats the consonant merely because he cannot promptly pronounce the vowel that should follow. When he says *s—ix* for *six*, he again has too much initial consonant, but the consonant is prolonged only because the vowel is delayed.

f. Mr. Tompkins quotes the passage, "When the stammerer finds himself suddenly checked in the utterance of a word, he fre-

quently attempts to elude the word by the use of synonyms" (Vol. I, p. 279), and he then asks, "How can he select synonyms for a word which he cannot recall?"

I would reply that if the stammerer had been unable to recall the word, he could not have begun the utterance in which he was checked, and thus he must have had a mental image of the word in his mind. On the other hand, he would not have been checked if the image had been clear—that is, if there had been no auditory amnesia.

Thus the objections that Mr. Tompkins advances to the theory of auditory amnesia are readily answered.

But in answering Mr. Tompkins' rather trivial objections I do not wish to imply that the theory of auditory amnesia is unassailable, and I myself am fully aware of its defects. In correspondence with Dr. Hudson-Makuen some years ago I suggested that stammering might be continued through hysteria, or hysterical amnesia, after the original cause of the impediment had disappeared. I have also suggested in my book (Vol. I, pp. 273 f.) that stammering due to purely temporary causes might persist from a distortion of the speaker's verbal imagery.

In medicine we sometimes find that lameness and other disabilities persist from psychic causes (*habit* would be the simplest word) after the physical causes have been removed. The same condition may perhaps obtain with stammering.

I agree with Mr. Tompkins that breathing and articulatory exercises do very little good, but we should bear in mind that these exercises play but a minor rôle in the work of a good teacher. I very much fear, however, that many incompetent teachers are now being "trained" in this country through short summer courses, and that these teachers, through their lack of real knowledge, are forced to the use of exercises and stereotyped methods in treating speech-defects. I can foresee that these superficial teachers, incubated as they are by the dozens, may do much to discredit the therapy of stammering.

Sincerely yours,

C. S. BLUEMEL.

Denver, Colo.

\*A Plethysmographic Study of Shock and Stammering, *American Journal of Physiology*, April, 1919.



**PLAYS FOR THE TIME:** By ALEC M. DRUMMOND, Cornell University. *The English Journal*, September, 1919.

In this article Professor Drummond, a well-known contributor to the *QUARTERLY*, catalogues and characterizes some sixty-nine plays selected on some basis of appropriateness to the period through which the world has just been passing. Tragedy, comedy, farce, burlesque—all are included in the list. Concerning the timeliness of this group of plays, Mr. Drummond writes as follows:

"Often the relation of the theme of a play to these times may seem remote, but even where it may merely touch peace-time idealism, or depict the reckless strike's damage, or retouch a tradition or story of our national life and history, the relation is believed to be sufficient to make this group of plays excellent rummaging for directors and clubs that would save time and use their activities modestly for the stimulation of thought. Surely the educational theater should not be all play."

This is a list which should be very helpful indeed to all directors of amateur dramatics.

*The English Journal* (506 West 69th St., Chicago, Ill.) in which this article appears, sells for thirty cents a single copy.

**STAMMERING AND THE WAR PSYCHO-NEUROSES:** By E. PRIDEAUX. *The London Lancet*, February 8, 1919.

An interesting article, "Stammering and the War Psycho-Neuroses," occurred recently in the *London Lancet*, by Dr. E. Prideaux, temporary Captain in the English Army. The writer says:

"Stammering is a common symptom of the war psycho-neuroses, and appears to be one of the most difficult symptoms to treat. The original theories on stammering pointed to some physical cause as the basis of the condition and regarded as responsible factors some weakness of the organs of articulation or tongue, or incorrect respiration with spasms of the diaphragm, etc., perhaps connected in some way with the blood-supply of the brain. Most of the treatment of the present day has been based on these old theories and consists of various forms of concentrated speech drills and regular breathing exercises. The partially successful results, obtained by these methods, have convinced both the instructors themselves, and others, of the apparent truth of these theories, and there seems some danger that we should lose sight of the real nature of the affection and the process underlying the mechanism of its cure.



*The Part Played by Suggestion*

The history of the treatment of stammering, which included the use of drugs, both internally and externally, surgical operation such as that of Dieffenbach by cutting the roof of the tongue, or of Braid, by removing the tonsils and uvula, various forms of electricity and hypnosis, all of which have been successful in their day, must make one suspect that the present method of speech-drill and breathing exercises, owe their efficacy to the same mechanism—namely, "suggestion."

My own experience in the treatment of war stammerers has convinced me that this is the case. I have removed stammers by direct verbal suggestion, both in the waking and hypnotic stage, and by indirect suggestion, by insinuation, with the help of electricity, or different forms of exercises and speech-drill, the effects of which have produced physical reactions directly opposed to each other. I have also used Luys' old method of so called "transfer," with the help of a hypnotised subject. Some of the patients treated by these methods had been attending stammering classes for five months, and gave up their stammer in as many minutes.

Just as a stammer can be made to disappear by suggestion so it can be reproduced by suggestion in certain subjects. A few of my cases gave a history of beginning to stammer only when being brought into contact with other stammerers. This is the process named by Freud "identification." They stammer because they have had the same experience as the others, and do so by auto-suggestion. I have never known a patient who is undergoing treatment and understands his condition get a stammer in this way.

*Stammering as Symptom of Hysteria*

"Stammering, then, must be considered as a symptom only of hysteria, for it even conforms to Babinski's limited definition "That hysteria is a pathological state manifested by disorders, which it is possible to reproduce exactly by suggestion in certain subjects, and can be made to disappear by the influence of persuasion (counter-suggestion) alone." It is also a very good example of Janet's "disposition to equivalents" in hysteria, the tendency of one apparently quite different symptom taking the place of another. Yealand's case of an officer with monoplegia of the lower limb who returned two days after his leg had been cured, with a stammer, is an instance of this disposition. An interesting case of mine showed this very

markedly. The patient had been a stammerer since childhood and at the age of 21 developed a monoplegia of the right arm after an accident. Two months elapsed before he came to me for treatment, and during this time and on admission he had no trace of stammer. After recovering the use of his arm the stammer returned and was removed by further mental analysis.

"Stammering following removal of mutiso and aphonis is also an example of the disposition to equivalences, and does not occur after modern psycho-therapeutic methods. In the same way other symptoms may appear as the result of removing a stammer, when the underlying psychological cause has not been discovered and explained to the patient."

Dr. Prideaux points out that there are two types of stammerers in War Psycho-neuroses:

1. True hysterical type
2. Anxiety hysteria or psychasthenic type.

In type number 1, the author says that vocal exercises may be given purely for their suggestive effect, but in Type number 2, he says that vocal exercises are harmful. Finally, he says "My experience with war stammerers has convinced me that stammering in civil life must be due to similar causes, that habit does not play such an important part as is supposed, and that the best method of treatment is by mental analysis."

This article is characteristic of a whole series of articles that are appearing in English, and less frequently in American, Medical Journals, in which the common fallacy occurs that because part of A is equal to B, all of A is equal to B. There is no doubt that many cases of stammering or stuttering are hysterical and can be cured by suggestion alone, but practically all observers who have studied cases of stuttering occurring in civil life, are agreed that the majority of these cases cannot be explained on an hysterical basis; and even in those cases that are hysterical, we must account for the fact that hysteria takes the form of stuttering rather than paralysis, or contracture, etc. Most persons who stutter have poor speech, indicating that there is a weakness or inadequacy in the speech field. Something more is needed to cure these individuals than a mental analysis. They require re-education in the muscle fields as well as in the mental field. It is true that much of the vocal re-education work

is harmful, not per se, but because the exercises used are not properly adapted to the individual cases.

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*USE OF THE PHONOGRAPH IN IMPROVING SPEECH:*

By DORA WILLIAMS, *School and Society*, May 17, 1919.

This article by Miss Williams is published in the division of "Educational Research and Statistics" although to the casual reader it is difficult to see just why it should stand under that caption. Certainly the article should have a wide appeal to those whose interests lie in the field of speech improvement. The procedure described seems so eminently practical for ordinary class room work that, while it probably is a pioneer venture and consequently, for that reason, deserves to be called research, it is, nevertheless, a description of a relatively simple use of the phonograph as "A voice mirror which shall give us glimpses of ourselves as others hear us."

We are all aware of the fact that it is quite impossible for one to hear his own voice as others hear it unless the phonograph be used. It would seem to be the soundest pedagogy in the world to transfer the pupil's voice problems from the realm of the subjective to that of the objective as completely as possible if we are to give him any adequate notion as to what his difficulties really are.

"This is exactly what the Edison machine is able to do. . . .

A person who speaks monotonously or nervously, or whisperingly, without resonance, quickly gets this impression back. The difficulty once recognized can then be attacked and overcome.

"Not satisfied with assistance which is so general in its nature, our young people wished to correct more specific faults. They began to practise systematically, taking a record before practise and after practise, and were well pleased with the results. Believing that more yet could be accomplished, in doubt, however, as to the effective and economical way to use the machine, we finally planned an experiment which should help us to progress still further."

Just what was done in this experiment is then described to us in outline under sixteen headings which are as follows:

- " 1. The Mistakes Which We Chose for Correction.
- " 2. The Material or Text Used.
- " 3. The Process of Taking the First Record.
- " 4. Criticizing.

- " 5. Practise.
- " 6. Listening.
- " 7. The Text; the storiette.
- " 8. A Key to the Commonest Mistakes.
- " 9. Tabulating.
- " 10. Process of Taking the Second and Subsequent Records.
- " 11. Making the Learning Curves.
- " 12. Comments on One Curve.
- " 13. Average Improvement.
- " 14. Comments upon the Table of Improvement.
- " 15. General Improvement not Recorded by a Graph.
- " 16. Working in Groups."

Let us briefly indicate the substance of material in these sixteen divisions of the article.

1. The mistakes chosen for correction were as follows: a. Indistinct or incorrect consonant; b. Incorrect vowels; c. The slurring of syllables or of words; d. The mutilation of words in combination.

2. The material or text used consisted of words suggested for the most part by students themselves as being sources of difficulty in their speech. Ten of these words were put into sentences and each of the pupils in the class was furnished with this storiette, as it is called by the author. This is the soundest psychology in the world and it points a moral frequently overlooked by teachers of speech in drill work of this kind. If students are to acquire training in enunciation and pronunciation which will function in their every day speech, they must get it, not through the repetition of individual words, but through speaking these words in context. Otherwise, although they may be able to enunciate and pronounce the words correctly taking them separately, the old careless habits return when they cease to *enunciate and pronounce words* and begin to *say something*.

3. Process of Taking the First Record. Each pupil familiarizes himself with the working of the machine, then begins by giving his name and address, and continues by reading the storiette clearly and naturally with the tube held lightly against the upper lip.

4. Criticism.—The record is now put upon the reproducing machine and the student who has just made the record listens to his own reading of the storiette while the teacher points out the mistakes

which he has made. The reproduction is distinct enough to be heard by all of the group. The student's individual mistakes are noted upon his slip so that he may practise to advantage.

5. Practise.—Each student practises alone at his home ten minutes per day, no more, no less, excepting Sundays. "At practise the student reads aloud slowly from beginning to end. . . . No stops are allowed; no words are repeated. . . . The student practises alone; and the corrections are made by the guidance of her own ear. To this there is one exception: between the taking of each two records there shall occur one period of practise with an approval critic. This acts as a safeguard and a spur."

6. Listening.—During the period of practise the pupil may listen to his own record as often as he likes, and in addition to this he listens, as often as he cares to, to a model record of the storiette prepared by the teacher. "How many times record may be used without essentially impairing its value is often asked. By actual count one record may be used nine hundred times."

7. The Text: The Storiette.—We are here given a simple storiette.

8. A Key to the Commonest Mistakes.—Here the difficult words in the storiette are set down in the list and the commonest mistakes are indicated.

9. Tabulating.—As the student reads the storiette, his mistakes are checked on this list.

10. "Process of Taking the Second and Subsequent Records.—In the presence of the original group, including the special critic, the second and later records are taken. The mistakes which have been eliminated are noted; those that still persist are marked. These data give the figures for the learning curve."

11. Making the Learning Curves.—Each person keeps his own score and plots his own learning curve. Rivalry is stimulated between individuals and sometimes between groups.

12. Comments on One Curve.—Typical mistakes are here noted together with some details as to the progress of one speaker.

13. Average Improvement.—The records of thirty persons are here digested and the result of the training is seen to be that two mistakes are permanently corrected in each half hour of work.

14. Comments upon the Table of Improvement.—After the thirty people have each made nine records, 88% improvement is shown to have occurred in the total amount of work done.

15. "General Improvement not Recorded by a Graph.—At the close of the experiment each person was asked to say into the machine the text that had preceded her first record, without explaining the purpose. This had not been practised; no reference even had been made to it. These two records were then compared with the result that in the second 90.4% of the mistakes were absent."

"Certain faults of speech can not be measured by machine or by graphs, and we do not attempt to measure them. That does not mean however that they are not revealed in a record or that they may not be to a great degree overcome."

We are then told some very remarkable general improvements which people passing through this course have made in their speech.

16. "Working in Groups.—Few will need to be reminded—for it is self-evident—that an enormous part of the value of this work consists of its being largely independent of a teacher. I say largely because in order to approach these results the guidance of a trained critic at stated periods is naturally an absolute necessity. Quite as important for the success of this experiment, but not perhaps as evident, is the interchange of criticism within the small groups that are pooling their results. From week to week their faults disappear, their critical power grows, so does their interest in each other's progress; their spirit of team-play is so strengthened, that the whole process of improvement is thoroughly pleasurable."

Surely we have here a significant contribution to the work in speech improvement. It would be interesting and enlightening to know more of the organization of the work: How many students are involved; what the size of the group is; what the age of students is; and how much of this kind of work is actually going on. The article suggests that Miss Williams probably has in progress some laboratory work out of which could come many valuable suggestions for teachers of speech.

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